

Amateur Photographer

CHRISTMAS
GIFT GUIDE

24 great
photo gift
ideas from
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Canon EOS 7D Mark II

Full review of the year's
most anticipated new DSLR

Shooting stars

Don't fear the dark - follow our
expert guide to shooting the night sky

Beyond Endurance

The incredible story behind
Frank Hurley's pictures
of **Shackleton's** doomed
1914 polar expedition

APOY Round 10 Win £2,000 of Olympus kit in our architecture-themed round

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HAVE you ever risked your safety for the sake of a picture? The sensible answer, of course, is no. After all, is any photo worth risking your life for? But I'm sure that,

like me, many of you have at some point been reckless in your pursuit of an image. I have hung precariously over glaciers, been chased down dodgy Latin American backstreets and risked being a grizzly bear's dinner at various

times, but Australian photographer Frank Hurley was in a different league. The risks he took and the hardships he endured in his quest to record Ernest Shackleton's 1914 *Endurance* expedition, and then save his images when disaster struck, are the stuff of legend. I first heard this story nearly 20 years ago, but it remains, for me, still the most incredible tale of photographic derring-do I have ever heard. You can read about it on pages 23-26.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© PAUL TOOLE

Marked Chapter by Paul Toole

Nikon D200, 16-85mm, 1/25sec at f/5.6, ISO 400

THIS shot of a Bible, uploaded to the AP Flickr page by Paul Toole, is simple yet somehow still utterly engaging as an image. The beauty is in the details, as Paul explains.

'The picture was taken at an open-air museum while on holiday at a heritage park called Upper Canada Village in Ontario,' says Paul. 'The Bible was in the vicar's house who lived in the area, and my eye was caught by

the light from the window illuminating the worn texture of the book. I was also particularly taken by the contrast of the hand-made red bookmark against the smooth cotton tablecloth. All these things revealed themselves even though I was shooting in a dark and dimly lit room.'

Why not upload your favourite shots to our Flickr, Facebook or website gallery pages?



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2400 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Fuji up close

Fujifilm is set to release 11mm and 16mm macro extension tubes for XF lenses used on its X-series cameras in mid-December. The MCEX-11 and MCEX-16 will each cost £69.99 and are designed to still allow use of AF and aperture control when attached. The mount rings are made of 'high-grade' solid metal, according to Fuji.



Nikon milestone

Nikon has rolled out its 90 millionth Nikkor lens since production began in 1959. Five million Nikkor lenses have been produced in the past ten months alone. The first lens was released alongside the Nikon F when Nikon was known as Nippon Kogaku KK.



Nikon sales

Sales of Nikon interchangeable-lens cameras and lenses have fallen. Nikon sold 1,080,000 cameras in the three months to 30 September – 22% down on 2013. Nikon lens sales dipped 24%.



Leica alliance

Park Cameras has become the latest retailer to stock Leica cameras. The family-run business that operates stores in London and Burgess Hill, West Sussex, said the move followed calls from customers to stock the German brand.



WEEKEND PROJECT

Capture your town

Sometimes just one photograph isn't enough to truly capture the feel of your surroundings. Whether you live in a quiet rural village or you're situated right in the heart of a busy city, there will be a host of buildings and landmarks that help to make your home town what it is. So this weekend, why not try to capture this in a series of images, that

when placed together demonstrate what it is that really makes your town stand out. This could be its collection of great historical buildings, its lush and vibrant parks, or even the hustle of the business district. Once you've captured a series of images, merge them into a multi-image montage using Photoshop to really give the project its full effect.

1 Before heading out to shoot, make a list of iconic buildings that you feel help to make your town or city important. This could be a historic site like a cathedral, or even a modern building, such as a football ground.

2 Add variety to your montage by taking a mixture of close-up detail shots of things such as signs, monuments and statues, as well as a host of wideangle photos of buildings, scenic parks and important roadways.



BIG picture

Shortlist from the The Syngenta Photography Award announced

The Syngenta Photography Award is an international competition that aims to stimulate dialogue and raise awareness around significant global challenges through powerful photography. Earlier this year, it invited professional and amateur photographers from all over the world to submit applications responding to the theme of 'Scarcity-Waste'. This image, called *For Drought in Kenya*, comes from Open competition nominee Stefano De Luigi, and shows Turkana women getting water for people and cattle from a 20m-deep, home-made borehole, in Kaitede village, in the region of Turkana. The competition winners will be announced in March 2015, with an exhibition at London's Somerset House to follow.

Words & numbers

I believe in equality for everyone, except reporters and photographers

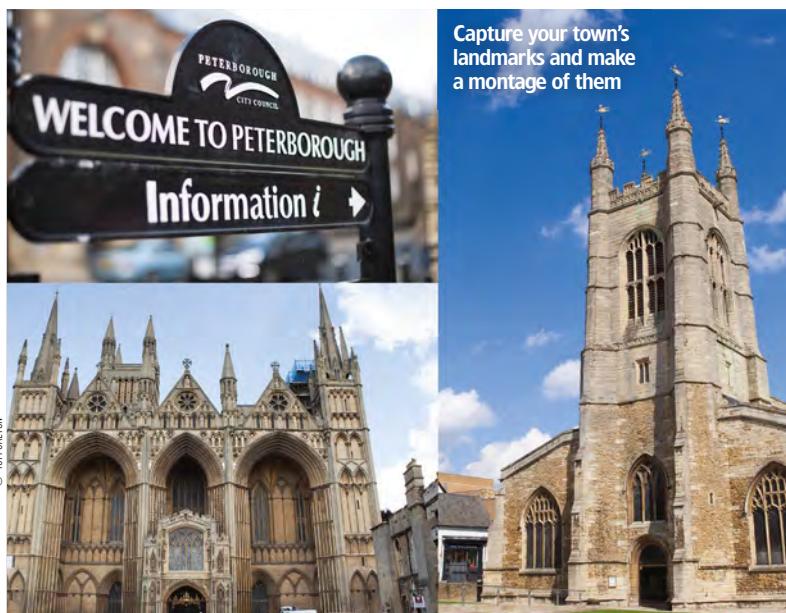
Mahatma Gandhi

Leader of the Indian nationalist movement against British rule (1869-1948)



3 Your final montage can be constructed from as many photos as you like, although we would suggest that a minimum of three and a maximum of eight images will be just right for achieving the desired effect.

4 Once you've collected your photos, import them into your computer and assemble the montage onto a new A4-sized document by going to File>New in Photoshop, and choosing the A4 paper preset under International Paper.





Kirsty Andrews' winning image of a fireworks anemone

Stunning underwater photos defy 'dull' seas

SPECTACULAR underwater photography from a diving competition has been revealed.

Kirsty Andrews' image of a rare fireworks anemone has won the British and Irish categories of the British Society of Underwater Photographers Diver print contest.

Kirsty captured the image (see inset, above) while diving at Loch Duich in the Scottish Highlands, using a Nikon D300. Her image was chosen by a panel of judges following a public vote.

Competition sponsor, The Wildlife Trusts, said: 'An enchanting subject – with bright tentacles that bring about visions of a firework

exploding in the clear night sky – the fireworks anemone clearly captured the public's imagination.'

Kirsty said: 'Loch Duich has a very muddy, silty bottom – a habitat perfectly suited to these wonderful creatures, but quite challenging for photography. I was really pleased to capture the elegance of the anemone, which I've only ever seen at this site.'

Kirsty, who has been diving for 14 years, said that ever since she picked up a second-hand DSLR at a dive show two years ago she has never looked back.

The Advanced British and Irish category was won by Nick Blake,

for the above image, 'Jellyfish and sunburst', captured at Lundy.

Joan Edwards, of The Wildlife Trusts, said: 'Every year, the BSoUP competition entries illustrate how spectacular and stunning our sea life is.'

'Some may dismiss UK seas as dull and grey, but images like Kirsty's and Nick's illustrate the beauty to behold, if we only take a closer look.'

'From the far north to the south-west, there are thriving habitats to be explored and these images will help us raise awareness of what is at stake if we don't protect them for the future.'

© KIRSTY ANDREWS



Smartphone AF set to speed up

SONY has promised to meet the 'growing need' for high-speed AF in smartphones by launching a 21-million-pixel imaging sensor featuring a new signal-processing function.

The Exmor RS IMX230, due out in April 2015, features an image-plane phase-detection AF system that uses up to 192 AF points.

The sensor is a 1/2.4in-type that Sony claims will also deliver high-quality bright and dark areas, even in backlit scenes.

On its website, Sony trumpeted the development as the industry's first CMOS imaging sensor for smartphones to feature an on-board image-plane phase-detection AF-signal processing function, 'to achieve excellent focus tracking of fast-moving subjects'.



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Picture Post photographer dies at the age of 101

 TRIBUTES have been paid to former *Picture Post* photographer Thurston Hopkins, who has died aged 101.

Hopkins joined the RAF photographic unit when the Second World War broke out and bought his first Leica while serving in Italy – describing it as ‘the first camera I can recall handling without a certain feeling of distaste’.

Paying tribute, Matthew Butson, vice-president of Hulton Archive, told AP: ‘The man had no trace of an ego – a lovely person, very warm, very intelligent, and what he didn’t know about art was not worth knowing.’

‘He wanted to be a graphic illustrator, but the camera paid more than the brush.’

Born in 1913, Hopkins trained as a magazine illustrator at Brighton College of Art in East Sussex, and his time as a Fleet Street photographer dated back to 1930.

‘However, the cliché-ridden imagery and



Thurston Hopkins in Tonga, 26 December 1953

ruthless tactics required by successful press photographers of the period didn’t satisfy his creative mind and, disillusioned, he returned to his home town to set up his own photographic business,’ said his Getty Images biography.

Hopkins freelanced for newspapers and magazines across Europe

after the war, working for *Picture Post* from 1949. He became a ‘staffer’ on the magazine in 1951, travelling the world on assignment.

Butson said Thurston was never a great ‘self-publicist’ and so was not seen in the same circles as fellow *Picture Post* photographer Bert Hardy, for example.

Sony Alpha 7 II breaks cover

 SONY is set to launch the Alpha 7 II, billed as the world’s first full-frame camera with five-axis optical image stabilisation.

Sony claims the Alpha 7 II offers ‘outstanding image quality in a compact size and light build’.

The Sony Alpha 7 II is due out in Europe in January 2015. A UK price has yet to be announced.

The 24.3-million-pixel model carries an Exmor CMOS imaging sensor and aims to provide ‘4.5 steps faster shutter speed of

correction for still images’.

Features include 117-point focal plane phase-detection AF and an improved algorithm

that allows AF to be ‘30% faster’ than in previous Sony cameras.

● See next week’s AP for a first look at the Alpha 7 II.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



Christmas at Kew

Glittering trails of lights lead paths around Kew in the gardens’ after-dark celebrations. Bring a camera/lens combo that can handle itself in low light – you’re going to need it.

Until 3 January 2015. www.kew.org

CORNWALL



Eden Project Winter Festival

The beautiful Eden Project is worth photographing all-year round, but especially so during the Christmas period, with its lights, displays and late opening hours. New for 2014 is an Enchanted Rainforest display in the centre’s Rainforest Biome.

Until 4 January 2015
www.edenproject.com

BATH



Bath Christmas Market

More than 170 traditional wooden chalets line the streets for Bath’s Christmas Market. There’s plenty to see throughout the month, and a pop-up Après Ski Bar to relax in afterwards. Go on, you’ve earned it.

Until 14 December
www.bathchristmasmarket.co.uk

LONDON



FATHOM 2014

New resident artists at the Four Corners centre for film and photography have spent 2014 producing exciting new bodies of work, and now we see the fruits of their labours. Recurring themes include mythology, human behaviour and connection to the landscape. Until 31 January 2015. www.fourcornersfilm.co.uk

Mateusz Sarello: Swell

Nature documentary blends with a tale of personal heartbreak in Mateusz Sarello’s exhibition of photos taken at the Baltic Sea before and after the end of a long relationship. An interesting and remarkably honest project.

Until 14 December
www.thirdfloorgallery.com

CARDIFF





Viewpoint Kevin Meredith

If one of your images is posted online without your permission, it's best to stay cool and simply ask for it to be either credited or removed

There is a segment of the generation that grew up with the internet that thinks it's acceptable to repost images they've found online to their social networks, without crediting the original source. I have a Tumblr blog, and when I post other people's work I always credit them and link back to their website. This kind of attribution takes a little time, but I want to help create an internet where people can go on a voyage of discovery and not hit dead ends.

When a photographer's image is used without permission, the first thing they usually say is, 'My photograph has been stolen.' I always think 'stolen' is a little strong for such situations; after all, nothing has physically been taken. Believe it or not, there have been cases in the past where an artist's work has been used without their permission, followed by death threats being bandied about by their online followers, which is unforgivable.

Recently, one of my photos of Brighton's Christmas Day swim made it to the home page of Reddit. Reddit describes itself as 'the front page of the internet', which is pretty accurate. If something is posted there, hundreds of thousands of people will see it. Unfortunately, my image was neither posted by me, nor was it credited. It was posted to the 'Photoshop Battle'

subreddit, where people are invited to Photoshop an image, preferably to comical effect. Some of the dozens of resulting images were hilarious, others not so much.

I contacted the Reddit user who posted my image, asking why he had not credited it. His response was: 'I sincerely apologise. I saw the photo and my first thought was that it would make a good Photoshop battle. I honestly didn't believe that it would pick up as much [traffic] as it did.' I was satisfied with this response. After all, you'd have to be deluded to expect every piece of content you post online to go viral. That said, it doesn't take long to credit the source of an image, so hopefully next time they will.

What is my advice after this experience? Simply, if you find that someone has been posting your work online in a non-commercial way, stay cool and ask him or her either to credit it or remove it. In the majority of cases, they will be perfectly reasonable and comply with your wishes. Ironically, none of the Photoshopped versions shown here is credited to its creator – I guess that's just karma, man.

Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He regularly runs workshops in Brighton and sometimes further afield



Some of the Photoshopped versions of Kevin's picture, which was posted to Reddit

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Subterranean London: Cracking the Capital

By Bradley L Garrett, Prestel, £22.50, hardback, 160 pages, ISBN 978-3-79134-945-9



WHAT lies beneath the surface of things? It's a question that fascinates us. The idea that there are hidden worlds just under our feet is an attractive idea. The child in us wants to explore these dark underworlds, meet new cultures and discover secrets that have previously remained hidden. It's with these notions in mind that we enter *Subterranean London*. Bradley L Garrett, along with a small team of explorers, guides readers through an array of forbidden zones: forgotten Tube stations; Second World War shelters; government bunkers; transport grids and many more shadowy locations. It's difficult not to feel uneasy seeing these things. We take the world around us for granted. Little do we know, there are whole territories just a few inches beneath the soles of our feet. This is a lovely volume and one to make you just that little bit more curious about the world around you. ★★★★

Laura Letinsky: Ill Form and Void Full

By Laura Letinsky, Radius Books, £38.50, hardback, 128 pages, ISBN 978-1-93443-587-8



LAURA Letinsky's pictures, from a purely photographic perspective, could be easy to dismiss. Her odd still-life photographs, shot on large format, consist of flattened images of fruit and tableware, all of which are cut out from food and lifestyle magazines. Each image is arranged in a composition reminiscent of 17th century Renaissance paintings. The thing is, the more you look at them, the more engaging and beautiful they become. When faced with such minimalism, your mind is forced to fill in the blanks. What do these images teach us about the interaction between dimensional planes in the medium? Letinsky's work is beautifully conceptual and isn't afraid to alienate as many viewers as it will engage. In a sense, that really is the highest of compliments. ★★★★

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Technique ASTROPHOTOGRAPHY



Andrew Whyte

Andrew Whyte is one of the UK's leading night photographers. His landscape astrophotography is as well known as his abstract light paintings. Andrew's images have been widely published and he continues to develop a diverse list of commercial clients. www.longexposures.co.uk



ALL PICTURES © ANDREWWHYTE

KIT LIST



◀ Wide, fast lens

A wide aperture gathers light more quickly, which is critical when there's not much of it. If you learn (or know how to look up) your hyperfocal distances, depth of field doesn't need to be a challenge even at the widest setting. My 35mm f/2 is probably my most versatile lens.



◀ Sony Alpha 7S

With a 12.2-million-pixel full-frame sensor and sensitivity range up to ISO 409,600, the Sony Alpha 7S is ideal for astrophotography.





Star trails with
the ruin of a
priory in the
foreground

◀ Cable release

Once your settings are dialled in, you want to trigger the camera without introducing vibrations, as these will soften your final image. A cable release also allows the shutter to remain open longer than the default 30secs.



▲ Torch

A powerful torch is essential, but so is knowing when not to use it. My LED Lenser P7 strikes a good balance between power and portability. Use torchlight with discretion in order to retain your night vision.

The sky at night

It's still possible to get unpolluted views of the night sky in the UK. Andrew Whyte reveals how to capture the heavens at their best

If you've looked up on a clear night but never been in awe of the number of stars above you, chances are you're an unwitting victim of light pollution. Such is the extent of round-the-clock illumination and our widespread loss of true darkness that photographs depicting starscapes and the visible arc of the Milky Way are commonly assumed to have been fabricated in Photoshop, rather than being caught on camera. Step away from the street lights, though, and there remain locations across the UK where it's still possible to get a great view of our dynamic sky. Choosing to spend an evening chasing the dark is going to be antisocial at best, and it might also leave you tired and cold, but the results make it all worthwhile and the experience may just leave you starstruck.

Like many branches of photography, the work that goes into a successful wide-field astro image starts before you leave the house. I'm looking for scenes that let me convey the relationship between Earth and the stars. Researching and selecting locations based on local features and the quality of darkness is essential. The earthly element could be anything from celestially aligned megaliths to the skeletal form of a decaying tree. In fact, almost any feature that can be silhouetted (or gently illuminated) against the starry backdrop will suffice.

The key to a purposeful image is gathering lots of starlight and that means using a wide aperture or high ISO settings – or both. While it's cheaper to buy an extra stop of light via a fast prime lens than to upgrade your camera body, there's no doubt that the high ISO performance of current models like the Sony Alpha 7S, which has a sensitivity range of ISO 40–40,960, is particularly well suited to low-light conditions. Such cameras provide a visible step up for low-light image quality, producing files with less noise and greater dynamic range for processing. ➤



◀ Hat, socks and boots

The effects of tiredness magnify the sensations of cold. Many a friend has accompanied me wearing trainers, only to want to go home after 90mins as their toes start losing sensation. Protect your extremities to remain productive for longer.



Exposure time

With settings of, say, f/2.8 and ISO 3200 to gather lots of starlight, the last factor of the exposure triangle is duration. Shutter speed controls the ambient light – the brightness of the sky – and it's the shutter speed that gives me the most flexibility to work in range of conditions.

As the Earth rotates constantly, it doesn't take long for stars to begin streaking within an image. Unless I'm specifically creating a star trail, I prefer to keep exposures as short as possible to retain the pinprick appearance of the stars. A wide aperture and a high ISO will always gather most starlight, but a scene that's truly dark will need a much longer exposure to help define

the foreground – 30secs or more than somewhere affected by light spill.

It's not just streetlights that can brighten the scene. The moon also casts a lot of illumination, so it's best to shoot when the sky is moonless. Clouds are another hindrance, especially thanks to the void between a meteorologist's definition of clear skies and what we require as photographers. That said, a wisp of cloud can add focus to an otherwise overwhelmingly starry sky. Personal taste will help you determine how much cloud you can tolerate.

With the UK's unpredictable climate, it already feels like a minor victory to be out beneath a clear sky. However, the challenges continue, as framing, focus and depth of field

'I treat my first shot as a test run. If it turns out well, it's a bonus'

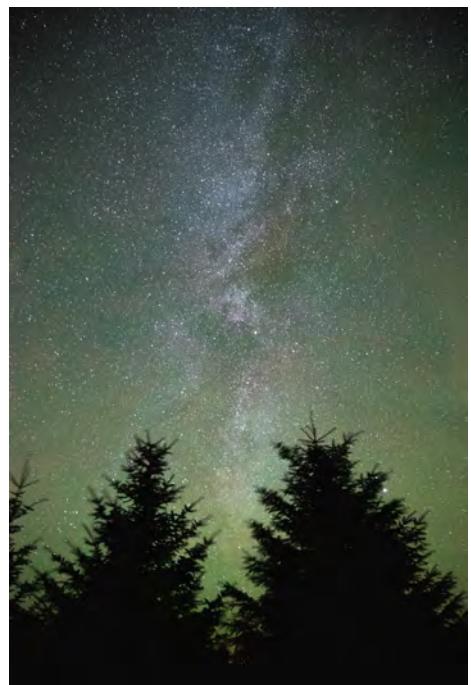
have yet to be overcome. At this point, a bright torch becomes an ally when shone towards the subject to give the camera's autofocus something to bite on. While autofocus is not flawless, I've found that it's either spot on or miles out. This makes it easy to confirm on the camera's LCD, as opposed to manual focus, which can be slightly out and only becomes apparent when you look at an image on a big screen at home.

Framing

Depth of field needs consideration, but thanks to hyperfocal distance it is possible to shoot with a wide aperture and have both your foreground subject and backdrop of stars in sharp focus. For this, and for star-filled vistas in general, a wideangle lens is preferable. I'd suggest switching off any anti-shake systems as well.

My torch also helps me locate the bottom corners of my frame and check the foreground for unsightly elements. I have to remind myself when composing an image that the vast area of negative space above the horizon will be brought into play by the appearance of countless stars. Finally, with everything locked down on the tripod and a quick double check that the camera is set to record raw files, I can click my cable release to start the exposure.

I treat my first shot as a test. If it turns out well, it's a bonus. Wide-field astrophotography needs a lot of trial and error, some intuition and a bit of luck. If my test looks too bright, I'll shorten the exposure duration and reshoot. This



Away from light pollution, shots of the Milky Way are possible in the UK

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A meteor passes over Arundel Castle in West Sussex during a 30sec exposure

► dims the sky without drastically reducing the number of stars recorded, as I'm not changing the light sensitivity. If the test is too dark, usually I'll push the ISO a little further to let in more light, without affecting depth of field or causing the stars to trail. At some point, though, a compromise is bound to arise. This is where it pays to know exactly what your camera is capable of, both on location and when its files reach the post-processing stage.

Meanwhile, luck will manifest as catching a meteor or, on rare occasions, experiencing aurorae. Neither can be reliably predicted, but setting up with the most light sensitivity provides the best chance of catching either.

Star trails

I've talked about keeping the stars as specks in the sky, but there are times when star trails can transform the shot. This is particularly the case if you're able to include Polaris to the north, around which the other stars seem to circle. For this effect, I set up with the same approach, but make sure continuous shooting mode is selected. It's then just a case of locking the cable release in bulb mode to keep it firing, shot after shot. I tend to shoot star trails for an hour or longer, batteries permitting. I step back from the tripod and avoid using incidental torchlight when the camera's running.

Back at my desk with a much-needed cup of tea, I load the files into Lightroom. Having spent time carefully setting up on location, most of my processing takes place via white balance, colour adjustments and a bit of noise reduction, though some shots need a little more work. My preference is for images with integrity to the original scene, so I avoid pushing the contrast and clarity sliders too far. While they can certainly add impact, it's often at the expense of image quality.

AP



60x 20sec exposures (totalling 20mins) were 'stacked' to create this star-trail shot of the Seven Sisters in East Sussex

ANDREW'S TOP TIPS



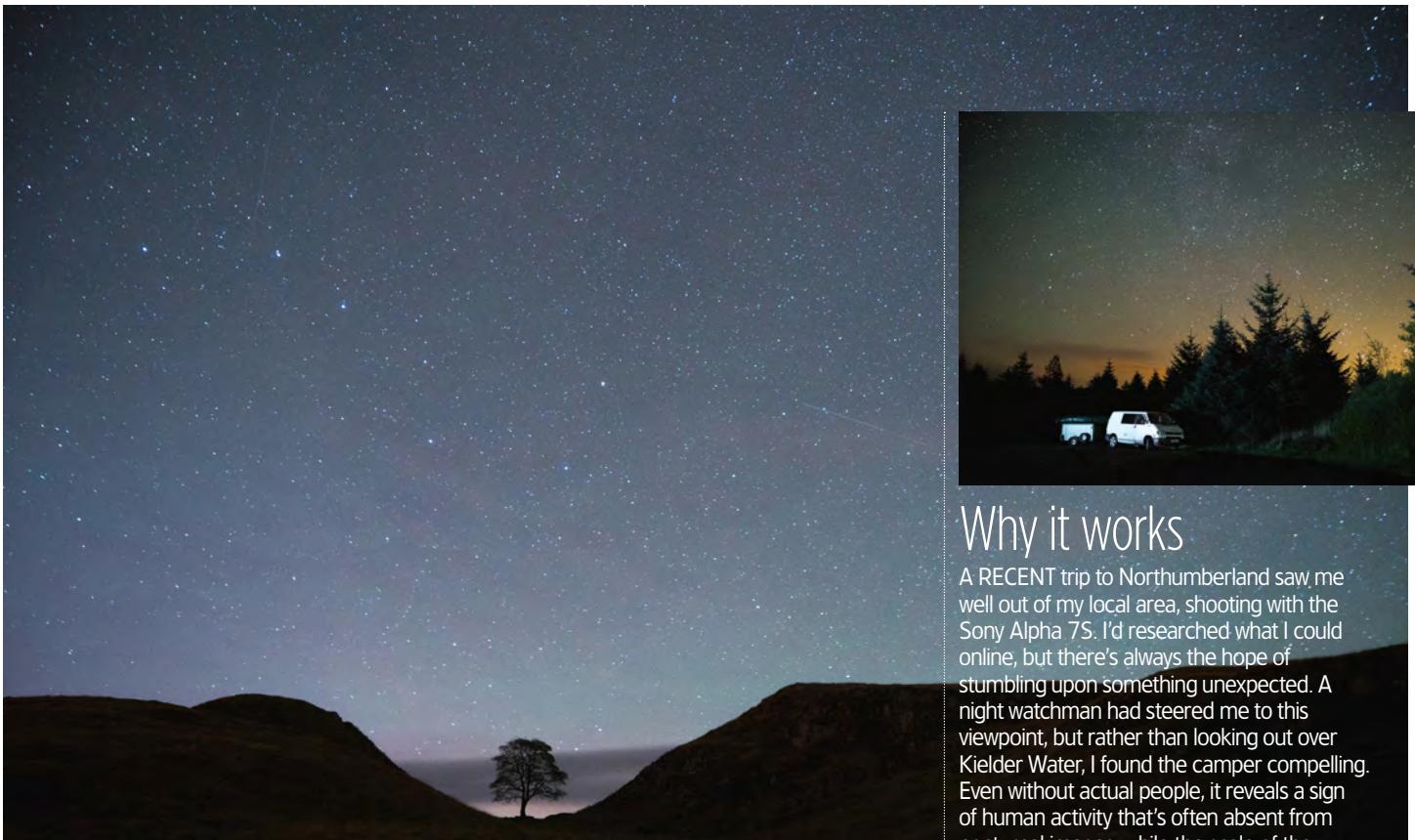
Weather conditions

Sadly, no weather forecast is 100% reliable, but over the years I've found xcweather.co.uk to be a good source of information, including for cloud cover. Lunar phases and times are at www.timeanddate.com, while heavens-above.com has details of ISS and satellite flybys.



Noise control

Long-exposure noise reduction (LENR) continues to be featured in current cameras but is arguably unnecessary, with great raw processing and noise-management features built into most software. LENR takes valuable time on location and consumes battery power.



Why darkness matters

EVERY doubling of exposure duration is a doubling of ambient brightness. If you expose for longer, the static parts of your picture become brighter. With each star being of fixed brightness (although some are brighter than others), dim stars are very easily overpowered by ambient light, such as light pollution from street lamps and stray security lights. To further complicate matters, stars move through the sky so their brightness in any one place is finite.

The importance of ambient darkness is

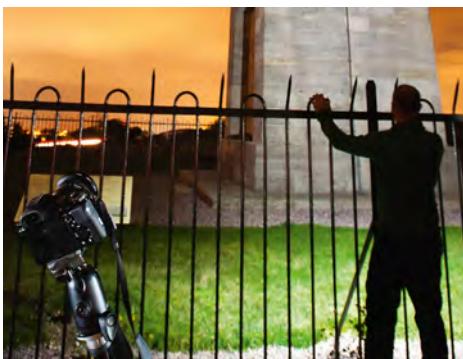
mirrored in the importance of choosing your settings. At the same location, an exposure at ISO 1600 and f/4 for 30secs would give you an image the same brightness as ISO 200 (3 stops less sensitive) and f/11 (3 further stops less sensitive) for 32mins (6 stops longer). Despite the light levels being comparable, the appearance and mood of the two images would be vastly different, with the first shot featuring the presence of many tiny stars and the latter showing just a handful of extended star trails.



Why it works

A RECENT trip to Northumberland saw me well out of my local area, shooting with the Sony Alpha 7S. I'd researched what I could online, but there's always the hope of stumbling upon something unexpected. A night watchman had steered me to this viewpoint, but rather than looking out over Kielder Water, I found the camper compelling. Even without actual people, it reveals a sign of human activity that's often absent from nocturnal images, while the scale of the camper versus the trees and night sky serves to highlight the part we play in the universe.

I laid my torch on a rock way out to the left of the frame to gently illuminate the van. Light from the torch also brought detail into the background, with the subsequent fir-green of the trees contrasting against the orange glow in the lower sky. It took careful white balancing to introduce this palette, offsetting the colour temperature of the LED torch against the rest of the scene. I just wonder why the camper residents, clearly outdoor types, weren't alongside me, marvelling at the stars above?



Focusing

If your torch is lacking range to focus, take it closer to your subject and leave it shining while you return to the camera. Positioning it at 45° will bring out any subject texture, increasing the contrast and giving AF an easier task. You might benefit from flicking AF off once focused.

Adding detail

Use further torchlight to bring detail into your foreground in very dark locations. Stand away from your camera/tripod so there's depth to your light and cast your torch beam smoothly over the surface of your subject. Be prepared for a couple of attempts to get it right.

Illumination

Even if you don't add some light-painting, you may still want to stray from your camera during a star trail – an hour is a long time to be rooted to the spot. A glow stick taped to your tripod will help you locate it again in the dark, without adding any illumination to the scene.

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LETTER OF THE WEEK

It's who's behind the camera that counts

Don't they always say that it's not the camera, but who's behind it that counts? Your excellent article on travel photographer Kevin Russ (AP 1 November), who successfully submits iPhone images to agencies, proved how true that old adage is. Kevin said that using his phone has injected a bit of fun back into his photography as he had to 'relearn' how to take pictures with it. Who'd have thought that photo agencies and libraries – with their devoutly high standards – would ever succumb to pictures taken on phones rather than on cameras supposedly more suited to the task!

Just the same, I'll stick to

using my iPhone for family snaps while living in hope that it might one day land me one or several 'scoop' images of a newsworthy event that will have newspapers and magazines offering me big bucks. To which my husband Jim says, 'Dream on.' But you never know.

Louise Anderson, Tyne and Wear

The feature was designed to show that you don't need a professional DSLR to earn a bit of cash from your photography. Of course, to get a scoop you also have to be in the right place at the right time, so luck plays a big part too! – Nigel Atherton, Editor

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Marketing scam

A recent trend in photographic sales seems to owe more to globalisation than greater value for consumers. Retail multiples often offer products from brands that haven't manufactured very much in well over a decade. When did Polaroid last make anything? Surely it was the Folding SX-70 instant-picture camera, which ceased production in 1981, with Polaroid's Chapter 11 demise in 2001. Today's reconstituted Polaroid Corporation now appears to be a 'licensed brand' – if a cowboy-outfit from Kowloon can raise enough wonga, it too

can 'make' a digicam with the Polaroid badge.

I fell foul of this false-flag marketing when I bought a 'Hitachi' bridge camera from Argos. Sadly, neither the user manual nor the software CD was in the box, so I contacted Hitachi UK, which stunned me by saying: 'We have no association with this product and we never sanctioned its production.' So it was back to Argos.

Michael Witherden, Dorset

Whatever you buy, and wherever you buy it from, stick with a brand name that's respected in

photography. Some of the old names are now just that – available for sale to the highest bidder to stick on anything. You can buy a Polaroid TV if you want to, but it has no more relation to the original Polaroid camera company than the current batch of Polaroid cameras – Nigel Atherton, Editor

Lost the plot?

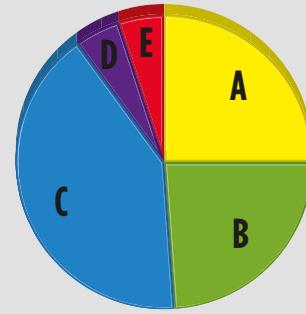
I feel Leica has lost the plot regarding its 'new' M-A camera – purely mechanical, no battery, no meter system, for £3,100! Oh, I forgot, you also get a box of Kodak Tri-X 400 film – what a bargain!

I am a lifelong Leica enthusiast. I've been to the factory three times in Germany and have many Leica products, but I cannot help thinking that the management at Wetzlar has completely lost touch with reality. If one wants a purely mechanical M, just go and buy an old M3 and get it fully serviced. Not only will it last your lifetime, but your also children's lifetime.

We live in this



Leica's all-new, all-mechanical M-A rangefinder camera costs £3,100



In AP 15 November, we asked...

How many filters in our guide this week do you own and use?

You answered...

A ND filters	25%
B ND grad filters	24%
C Polarising filters	41%
D None of them	5%
E I own them but I don't use them any more	5%

What you said

'All of them. I use the polariser and the ND1000 regularly, but the ND grad not since I started using HDR in Photoshop. I usually bracket exposures now and combine. Just picked up a variable ND from SRB, so will give that a go soon'

'I've got an ND8 Cokin filter but I'm looking to upgrade from that at some point, possibly to the Lee Big Stopper as I enjoy long exposure shots'

'I have the B+W ND1000 but it's only a 58mm thread and I don't have anything to use it with, so maybe I'll get a cheap kit lens to play with it again'

Join the debate on the AP forum

This week we ask

Have you ever risked your safety for the sake of a picture?

Vote online www.amateurphotographer.co.uk

Guess the date



You'll be on the right lines with Johnson Chemicals

Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 15 November issue's cover was from 18 November 1995. The winner is Catriona from the AP forum, who was the first correct entry drawn at random.

 materialistic world where only the newest product seems to be best for an overpriced amount of money. Leica make amazing products but it just goes round and round in circles. **Martin Sida-Page, Norfolk**

While I have no doubt that the Leica M-A will be a superb camera (we hope to test one soon), you do struggle to remove that fact from its price. However, the Leica M7 film rangefinder is still on sale, and is listed at £3,600, so the M-A is actually cheaper. The Leica M6 is entirely mechanical, bar the lightmeter, but even this 16-year-old camera still has a used value of around £1,000. So yes, the M-A is expensive, but Leica cameras have always been premium cameras, at premium prices, and as long as people are still prepared to buy them, they always will be – Richard Sibley, deputy editor

Devil is in the detail

It was nice to see to an article about film processing in AP 1 November, but I'm not sure how much a beginner could depend completely on following the advice of Andrew Sanderson. Processing is straightforward if you have a confident technique and not at



Apart from an enlarger, only a few essentials are needed for a home darkroom

all reliable if you don't. Some observations on the article:

1. The author correctly states that most chemicals can be reused, but then doesn't outline how to do it, such as by extending processing times according to usage.

2. There was nothing about metal spirals. I agree that beginners should start with Paterson types, but they too can be difficult to load.

3. A specific time is given for developing, but surely this varies with temperature, usage and between developers?

4. Fixing – why not just observe recommended times rather than look for film cloudiness? You won't spoil things by waiting too long.

5. Washing – what a palaver! Unless you are obsessed with saving water or the tap water is freezing cold, just use a force film washer!

6. Drying – using a squeegee can mark a film if you get grit

or dirt on the blades, but all you need to do is keep it wet by standing the squeegee in a container of water with some wetting agent and running your wet thumb down the blades beforehand. The alternative to this is drying marks, and no frame can be printed or scanned with a mark on it.

7. Hanging up – you need film clips. Clothes pegs are no good.

Film processing isn't rocket science, but the devil really is in the detail.

Simon Tasker, via email

I'm sure Andrew Sanderson would concur with many of your additional tips, but in three pages there's a limit to how much can be fitted in. It did, however, give a good overview of the process to hopefully inspire younger readers to have a go. A longer version will appear on our website – Nigel Atherton, Editor

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Printed in the UK by Polestair Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

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Fujifilm X100T

The **X100T** marks the ultimate evolution of the multi-award-winning X100 series for the creative photographer

The new X100T from Fujifilm builds on the hugely successful X100S, offering a number of significant improvements and refinements, reflecting feedback from customers to make the X100T the most complete model yet.

The clever advanced hybrid viewfinder that combines both an optical viewfinder with an EVF panel has been overhauled for even better performance. The inclusion of a digital rangefinder (see below) means quicker manual focusing, while both focus peaking and digital split image modes can also be selected.

The optical viewfinder also sees real-time parallax correction added to ensure more accurate framing, while the electronic viewfinder sees a reduced display time lag.



Digital rangefinder

THE OPTICAL viewfinder can now simultaneously display the focus area in the lower-right corner of the frame, projecting into it a magnified electronic display of your subject for quick manual focusing.

At a glance

- 16.3-million-pixel X-Trans CMOS II sensor
- 23mm (equivalent to 35mm) f/2 lens
- 3in, 1.04-million-dot LCD screen
- Advanced hybrid viewfinder with digital rangefinder
- ISO 100-51,200 (extended)
- Intelligent hybrid AF
- Built-in Wi-Fi

Improved handling

As well as the viewfinder, the rear LCD has also been upgraded to a 3in, 1.04-million-dot monitor for better visibility and clarity when reviewing images. The lovely machined aperture ring around the collar of the lens now allows the



aperture to be adjusted in $\frac{1}{3}$ EV increments rather than using the command lever, which has disappeared completely on the X100T, replaced by a more intuitive command dial. Further refinements see the addition of a four-way controller at the rear, while the X100T is equipped

'The X100T delivers greatly improved operability and refined handling'



The X-Trans CMOS II sensor is excellent in low-light conditions

The X100T sports a huge number of refinements and improvements

with seven Fn buttons, each of which can be customised to deliver greatly improved operability and handling.

With a rich heritage in film, it's no surprise to see a host of Film Simulation modes to mimic the characteristics of photographic film on the X100T. Added to the existing collection is Classic Chrome, delivering muted tones and deep colours.

The electronic shutter has also been upgraded, and is now capable of exposures up to a staggering 1/32,000sec – perfect for capturing a shallow depth of field in bright conditions, and with no mechanically operated parts, silent shooting means you can avoid disturbing your subject.

Full HD video

The X-Trans CMOS II sensor at the heart of the X100T is capable of shooting full HD video with total manual exposure control in a raft of frame rates – 60, 50, 30, 25 and



The intelligent hybrid AF locks on to subjects with ease



24 frames per second – while it's also now possible to record movies using the optical viewfinder.

The X100T now incorporates built-in Wi-Fi and by downloading the free Fujifilm Camera Remote app, users have access to the Remote Control function, which offers a wealth of controls to capture stunning shots remotely, while images can be transferred to smart devices and shared instantly.

Loved by photographers

By further refining and developing an already excellent camera, the X100T delivers a polished and incredibly responsive performance. Results are stunning thanks to the combination of the X-Trans CMOS II sensor and high-quality Fujinon 23mm lens, capturing images rich in detail and colour. The X100T is an incredibly desirable camera, and the perfect partner for the creative photographer.

AP



Greater creativity and flexibility

THE X100T sports a high-quality, non-collapsible Fujinon 23mm lens, equivalent to just under 35mm, that delivers excellent levels of sharpness. With a fast maximum aperture of f/2, it's possible to capture superb bokeh effects thanks to the nine-blade aperture diaphragm.

If that's not enough, an additional two conversion lenses are also available for the X100T. Attaching directly to the front of the lens, these converters have been engineered to ensure the X100T's supreme optical quality remains intact, turning the X100T into a complete system and increasing its versatility even further.



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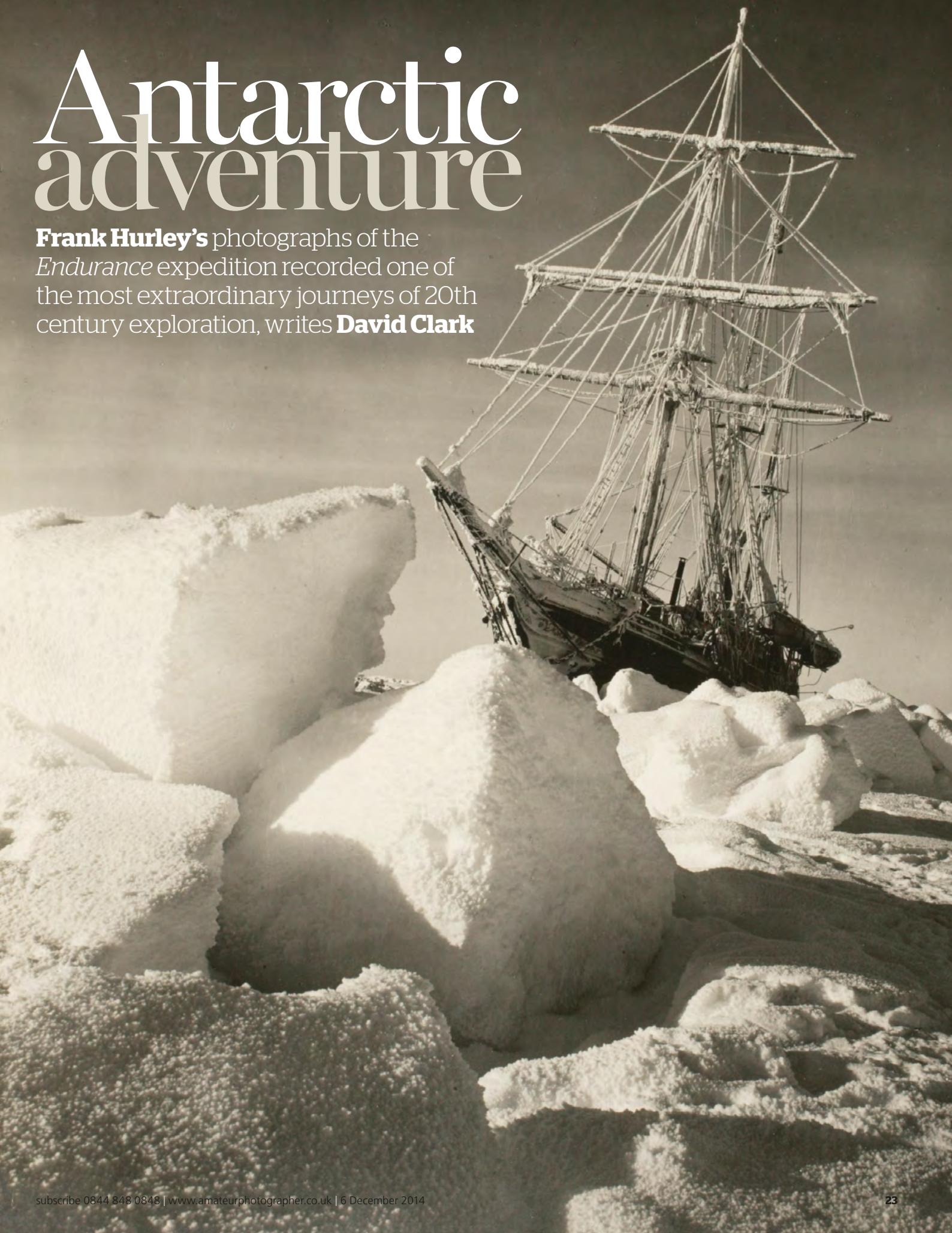
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Antarctic adventure

Frank Hurley's photographs of the *Endurance* expedition recorded one of the most extraordinary journeys of 20th century exploration, writes **David Clark**



A century ago, on 5 December 1914, the Imperial Trans-Antarctic Expedition, led by Sir Ernest Shackleton, set off from Grytviken in South Georgia in the South Atlantic. Also known as the *Endurance* expedition, it had, for its time, an almost impossibly ambitious aim: to be the first to cross the forbidding and largely unexplored continent of Antarctica.

While the events that followed were extraordinary enough in themselves, the main reason we remember them so vividly is because they were documented by the Australian photographer Frank Hurley. His pictures, taken in extremely difficult conditions, capture the spirit of what's become known as the Heroic Age of Antarctic Exploration.

The expedition took place against a backdrop of other pioneering feats of exploration. In 1909, Shackleton himself had come within 100 miles of the South Pole on his *Nimrod* expedition, a record at the time, and was knighted on his return. However, two years later, a Norwegian expedition led by Roald Amundsen was the first to actually reach the South Pole, while Robert Falcon Scott's British team arrived second and all died on the return journey.

With the South Pole reached, Shackleton attempted what he saw as the last great challenge of exploration, to cross the Antarctic from the Weddell Sea to the Ross Sea via the South Pole on foot, a distance of 1,800

'Before the ship finally went down, Hurley attempted to save his negatives – contrary to Shackleton's orders'

miles. When assembling his 27-man crew, his first choice as photographer was James Francis 'Frank' Hurley.

A restless spirit

In 1914, 29-year-old Hurley was already a veteran of polar exploration. He had previously been the official photographer on the Australasian Antarctic Expedition of 1911–14, led by Douglas Mawson, which had made geographical and scientific discoveries in the region.

As part of his work on Mawson's expedition, Hurley had made a number of powerful still images, but it was his documentary film, *Home of the Blizzard*, that particularly caught Shackleton's attention. Shackleton aimed to partly finance his Antarctic



Ernest Shackleton (above right) and Frank Hurley (above left) sitting outside a tent, on either side of a stove. Skis are propped up in the ice behind Hurley

Previous page: The *Endurance* was stuck for ten months, before eventually succumbing to the immense pressure of the ice and breaking up

journey through sales of rights to Hurley's resulting documentary photographs and film.

Hurley was a determined and strong-willed character, a loner driven by his love of travel and adventure. He was also a perfectionist. He regarded his expedition photographs as much more than documentary work and wanted to create images that had both popular appeal and artistic merit. Above all, he wanted to tell the story of the expedition and was prepared to bend the truth a little, mainly by retouching images, in creating that story.

In an article for Australia's *Photo-Review* (1911), he wrote:

'[Photography] is not an exact representation of nature, and a picture is not a record of things in view... Regard your camera as an artist does his brush. Think that you hold a piece of apparatus worthy of the same possibilities as the artist... Your camera is but a piece of mechanical apparatus. You are its intellect.'

The expedition

After setting sail from South Georgia, Hurley photographed life on board ship and views of the Weddell Sea, often from the crow's nest, as they pushed through 2,000 miles of ice floes. In the diary of Frank Worsley, captain of the *Endurance*, Hurley



is described as 'Hurley the irrepressible... who perambulates alone aloft and everywhere, in the most dangerous and slippery places he can find, content and happy at all times but cursing so if he can get a good or novel picture.'

However, on 18 January 1915, when the *Endurance* was within 85 miles of Antarctica, the pack ice became impassable. The ship was soon encased in tonnes of ice. The crew simply had to wait and hope that the ice would melt enough to free the ship when the Antarctic spring began.

Hurley occupied his time by exploring the ice floes and recording all aspects of the ship's situation. He shot icy landscapes showing the

'The Long, Long Night' View of the bow of the ship *Endurance* held fast in the ice. The photograph was taken using 20 separate flash exposures

Part of the wreck of the ship *Endurance* in the ice



ice-bound ship, pictures of seals and emperor penguins, portraits of the expedition members and shots of the crew playing football on the ice.

He also experimented with flash photography. One of his most famous expedition pictures shows a ghostly, ice-crystal-encrusted *Endurance* (left) standing out against the black night sky, a scene lit by some 20 separate flashes.

For some photographs, he used the Paget process, an early colour process introduced in 1912. This involved the use of a black & white negative plate, which was exposed through a colour plate scored with a regular pattern of red, blue and green filters. By contact-printing the negative through the same colour screen, a colour positive image was produced.

The ship remained immobile for the next ten months, but during that time it drifted more than 1,100 miles with the ice floe. During this time, the pressure of the ice on the *Endurance* gradually increased and, although the ship was exceptionally strong, it was squeezed and slowly crushed. In October, Shackleton ordered that the ship should be abandoned and essential items were salvaged. The *Endurance* finally sank into the Weddell Sea on 21 November 1915, and Hurley documented the ship's demise in both still and moving pictures.

Life after the *Endurance*

While the most essential items had been salvaged from the ship before it sank, including the three lifeboats, Hurley's precious film, negatives and camera kit were still on board. Before the *Endurance* finally went down, Hurley attempted to save his negatives and film footage – contrary to Shackleton's orders.

'I went down to the wreck, unknown to the leader, with



 one of the sailors, to make a determined effort to rescue my films and negatives,' he later wrote. 'We hacked our way through the splintered timbers and, after vainly fishing in the ice-laden waters with boat hooks, I made up my mind to dive in after them. It was mightily cold work groping about in the mushy ice in the semi-darkness of the ship's bowels, but I was rewarded in the end and passed out the three precious tins.

'While Seaman How was massaging me vigorously to restore my circulation, the vessel began to shake and groan ominously. We sprang for our lives onto the ice – almost into the arms of our astonished leader, who demanded, "What the hell are you up to?"'

Hurley retrieved more than 500 glass plates. However, with the ship now gone, most of them had to be jettisoned to reduce weight. In his *Endurance Diary*, Hurley describes 'a painful hour' in which he had to decide which ones to take.

'Sir Ernest and I went over the

The island was uninhabited and there was still no means of contacting the outside world for rescue. Shackleton therefore decided to set out with a five-man crew for South Georgia, 800 miles away. Hurley photographed the scene as they set off. In a later 'combination' print he used artistic licence and replaced the bland sky above the crew on the original negative with a more dramatic (though obviously fake) one recorded at another time.

The remaining crew, including Hurley, stayed on Elephant Island and used the two boats to form a makeshift shelter. Hurley had to use his three rolls of remaining film sparingly and the relatively few pictures he took mainly focused on the frozen wilderness.

Finally, on 30 August 1916, Shackleton and the others, after an epic and extremely dangerous journey across stormy seas, returned on board a steamship from South Georgia to rescue them. They returned to Chile, where crowds of thousands welcomed them.

'A time came when we had to choose between heaving the films and plates overboard or throwing away our surplus food – and the food went over'

plates together, and as a negative was rejected, I would smash it on the ice to obviate all temptation to change my mind.

Finally, the choice was made, and the films and plates which I considered indispensable were stowed away in one of the boats, having first been sealed in double tins, hermetically. About 400 plates were jettisoned and 120 retained. Later, I had to preserve them almost with my life; for a time came when we had to choose between heaving them overboard or throwing away our surplus food – and the food went over.'

As well as destroying 400 of his precious glass plates, Hurley also had to leave behind all his photographic kit, apart from the small Folding Pocket Kodak, FPK 3a, and three unexposed rolls of 127-format film.

The men were now stranded on the ice floes, which were beginning to melt as the Antarctic spring began. They dragged the three lifeboats across the ice and eventually reached open water. The expedition members landed on the nearest land mass, Elephant Island, on 15 April 1916.

Amazingly, all the expedition members survived their ordeal.

Back to civilisation

Hurley made his first prints from his hard-won negatives in a darkroom in Punta Arenas, Chile. 'All the plates which were exposed on the wreck nearly 12 months ago turned out excellently,' wrote Hurley in his diary. 'The small Kodak film suffered through the protracted keeping, but will be printable.'

His pictures were published in the *Daily Chronicle* and *The Sphere* at the end of 1916. However, the publisher, Ernest Perris, was unhappy with the small number of surviving images, so Hurley had to return to South Georgia in early 1917 to shoot additional wildlife shots. Shackleton arrived back in Britain in May 1917, but the First World War was at a crucial stage and his return was barely noticed.

Hurley went on to become a war photographer in both the First and Second World Wars. His long career as a photographer and filmmaker included working in a wide variety of

Cameras fit for the Antarctic

HURLEY took at least six cameras on the *Endurance* expedition. He opted for a mixture of different formats, knowing that cumbersome large-format kit would not always be practical to use in Antarctic conditions.

His cameras included three Folmer & Schwing Grafex cameras, which used 7 x 5in glass plates. He also took an unidentified 8½ x 6¼in (whole-plate) camera and a Goerz Anschutz folding box camera, which shot half-plate (6½ x 4½in) negatives.

Hurley additionally took two small 127-format Kodak bellows cameras: a Vest Pocket VPK No3 and a Folding Pocket Kodak camera, FPK 3A, both of which produced 2½ x 1½in negatives. His also included a Kodak No4 Panoram (a panoramic camera introduced in 1899). The movie footage was shot on a Prestwich No5 cine camera.



locations around the world, including further trips to Antarctica. The latter part of his life was spent in his native Australia, where he died in 1962.

Lionel Greenstreet, First Officer of the *Endurance*, said Hurley was 'a warrior with his camera and would go anywhere or do anything to get a picture.' His images of the *Endurance* expedition showed his determination, resourcefulness and photographic skill. Now, a century on, they are regarded as his greatest achievement.



The Vest Pocket Kodak appeared in 1912 and shot eight 6 x 4½cm exposures on 127 film, which Kodak invented for the camera

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NIKON F2 DATA CAMERA SET

In this issue we feature one of the rarest Nikon cameras ever made, the F2 DATA camera. There were two versions made for advanced scientific/industrial applications – the F2 Nikon MF-10 36-exposure and the MF-11 250-exposure Data Backs.

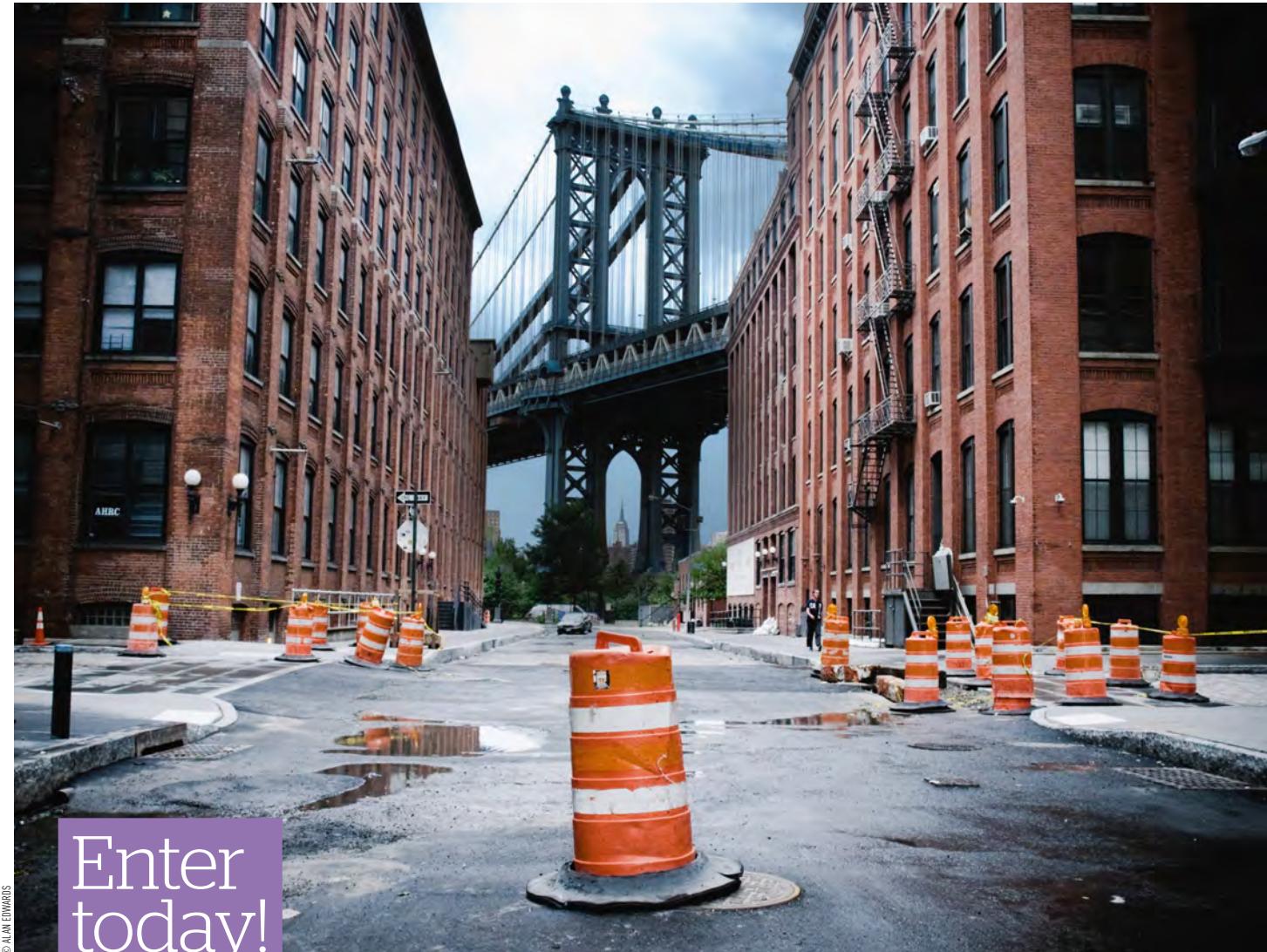
The F2 DATA cameras were only available in a black finish with "F2 DATA" engraved beside the serial number. They were sold with either the F2 eye-level (DE-1) the F2A (DP-11) or F2AS (DP-12) Photomic finders. Built into the Data Backs was a high-intensity, short duration electronic flash capable of synchronisation at any shutter speed which allowed you expose your chosen data onto the film. The film is illuminated from the rear via a precision 10mm f/1.8 lens (comprising of 4 elements in four groups). Both MF-10 and MF-11 databacks offer three separate devices for entering data – a clock, a dating unit and memo plates. The memo plates could be used for entering hand-written information such as lens settings, shooting location, type of film, etc.

The design of the MF-10 and MF-11 data backs enables one to superimpose exposure-related information onto the left edge of the frame, including date, time, etc. The F2 Data camera bodies are virtually standard except for two unique elements to ensure the most precise data-recording operation. The F2 Data cameras were supplied with the MD-2/MB-1 Motor Drive unit sets. This example is in like-new condition complete with all original maker's boxes.



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Round Ten Architecture

FOR THE final round of APOY 2014, we're looking for eye-catching images of exterior architecture, so no images shot in a building's interior, please. Interesting architecture has been produced throughout many stages of history. It's just a matter of knowing how best to capture it through your camera lens. This round offers huge scope to create all manner of creative, dynamic shots. From the early morning sun throwing long shadows onto a gargantuan skyscraper, to the delicate interplay of light and shape in a plush grand theatre, the possibilities are endless.

While there is nothing

wrong with exploring the buildings of towns and cities, don't forget that architecture takes many forms. For example, a bridge can offer all manner of compositional and framing opportunities. Also remember that the surrounding elements can be beneficial to your subject. Too much or too little sky can make or break an image. Take a look at the things that surround your subject – can they be used to give a sense of scale? Finally, don't be afraid to be a little abstract in your images. Architecture consists of all manner of curves, lines and interesting details. All these things are there for you to explore.

HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	3 Jan
Building Blocks	Architecture exteriors	6 Dec	2 Jan	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

This month's prizes

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1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. Its 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. This 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

2nd prize


**PRIZE
WORTH
£500**

THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor, and it has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

**PRIZE
WORTH
£350**


THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. A handy autofocus lock is included, so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.

Round Ten Architecture

We take a look at some tips and tricks to set you on your way to creating successful images of architecture



© ANDREW STEDHAM

Black & white

THERE are many reasons that you would consider using black & white when shooting architecture. Consider the strong geometric shapes, lines and patterns that go into making a building and how you are going to draw attention to those interactions. When the colour of an image is removed we are left with an image that forces us to consider the remaining elements of a scene. If we look at the above shot, the first thing that strikes us is the repetition of lines and the strong shapes of the structure. Removing the colour has also meant that the sky above the subject is a now a clean canvas that acts as a nice backdrop to the structure.

Lenses

A lens that offers a wide view, such as a 24mm, can give a dramatic sweeping image of a skyline and provide coverage of both foreground and background. Using a wide lens (even a fisheye) can make an interior scene appear far larger and impressive than it really is. However, make sure that you don't neglect the other end of the scale. Architecture and cityscapes consist of many fascinating elements. A longer lens such as a 70-200mm can help you hone in on some of the most interesting details of your subject.



© JAN HERRING

Composition

COMPOSITION is a matter of finding the necessary order in chaos – and that's not easy when you're faced with so many competing elements, particularly in a city setting. As a photographer, you need to imagine your scene and subject broken down into a series of manageable geometric shapes and lines. Once that's done, you'll soon

see how these details work together.

Framing is absolutely crucial here. It's the device that holds all your subjects in place. Architecture is all about the interaction between basic shapes, but you must always be aware of converging lines. Shifting your position slightly can help to separate out the details and ensure that your shot is not too cluttered and confused. Then you will have a successful image that contains the real character of your subject.



© PAWEŁ PERŁIŃSKI

Lighting

THE TIME of day that you shoot can have a great impact on your images. Take a look at how the light of the morning or late afternoon sun interacts with the strong shapes of your subject. But that's not to

suggest that softer light can't offer you great opportunities, too. The flat grey light of a rainy day can add a great deal of atmosphere to your work and create a mood that would otherwise be lost under the strong sun. Light can be used in a subtle way or in some cases be the subject itself. Experiment and explore.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700x3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc. (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos that previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc. (UK), Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc. (UK), Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc. 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Even at first glance, the D-Lux reveals its heritage as a genuine Leica – classic elegance, timeless beauty, and particular attention to simple and intuitive handling. The change between automatic and manual modes is also particularly simple. Even less experienced photographers can enjoy the experience of immediate success – and seeing it brightly and clearly on the high-resolution 3" LCD monitor, even in bright sunlight. In an instant, anyone taking it in their hands feels and sees the superior quality of both its materials and finish.

Travel, sports, or other outdoor adventures – the Leica V-Lux is simply the ideal camera for them all. Even in unfavorable light and at high ISO settings, the large 1" sensor of the Leica V-Lux guarantees exceptionally bright and clear pictures – pictures that are rich in detail and fascinate with natural colours. In combination with the high speed of the lens, the sensor expands the creative scope available for the exploration of planes of focus and depth of field and makes the V-Lux the ideal Leica to take along wherever you go.

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Changing the point of view

WHEN you are shooting in the street, you have to be quick and make the most of each and every opportunity. In this instance, Gordon Duthie found an interesting scene, but it looks like he shot it in a hurry. Ideally, the camera viewpoint should have been lower to avoid the converging verticals, and there is an annoying object entering the right-hand

side of the frame. I used the Lens Corrections controls in Camera Raw to appear to manipulate the perspective and create a nice-looking composition. I then had to make use of the Content-Aware Fill feature in Photoshop to get rid of the offending object on the right (probably the back of a truck) and also to fill in an area of transparency.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



1 Apply an Upright adjustment

In this first step, I opened the raw image in Camera Raw and went to the Lens Corrections panel where I selected the Automatic Upright adjustment to auto correct the perspective. At the same time, I adjusted the Manual Vertical slider to further straighten the verticals. This rotated the image and distorted the image frame shape.



2 Crop the image

I then selected the Crop tool in Camera Raw, and with the Constrain to Crop option deselected in the Crop tool menu, applied the crop shown here, which happened to include some transparent areas. My intention was to achieve a good balanced composition and deal with the unwanted transparency in the next step.



3 Use Content-Aware Fill

I opened the image into Photoshop and used the Lasso tool to make selections of the transparent area bottom left and the outline of the rear of the truck on the right. I then went to the Edit menu and chose Fill, which I applied in Content-Aware Fill mode. This auto-filled the selected areas to produce the finished result.

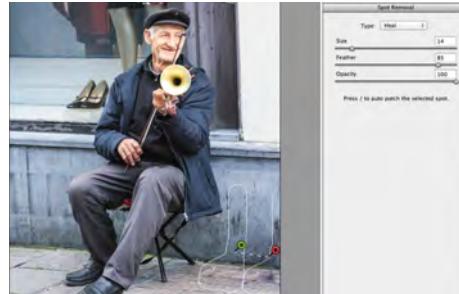
Adding tone and colour contrast

GER O'HALLORAN has done a fine job of photographing the musician captured in this street portrait. Although the detail in the background might be considered distracting, it does give the photograph a sense of place and context. What I felt it did need, though, was some minor editing to focus attention more on the musician. By doing this, it also enhances the tone and colour contrast to create a new version of the image in which the warm colours of the face and the violon trompette he is playing contrast with the cool background. This photo also allowed me to show the use of the Spot Removal tool. With Photoshop CC, you can now remove blemishes by painting with the tool instead of just clicking, which was previously the only option available when editing in Camera Raw.



1 Basic panel adjustments

To begin with, I opened the JPEG original via Camera Raw and selected the Basic panel, where I carried out the initial tone and colour adjustments. I made the overall colour slightly cooler and added some more tone contrast using the sliders shown here to give the photograph more punch.

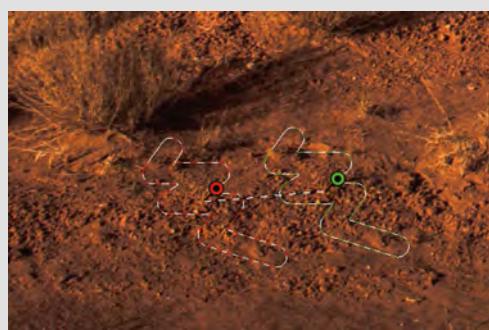


2 Brush spot removal

I then selected the Spot Removal tool and, in Heal mode, clicked and dragged to define the object in the bottom-right section of the frame and create what is known as a 'brush spot'. By default, this auto-selected an area to clone from, which I could fine-tune by clicking and dragging the pins in the Source and Destination areas.

3 Add a vignette

Finally, I went to the Effects panel and adjusted the Amount, Midpoint and Feather sliders to fine-tune the post-crop vignette, which I applied here using the Highlight Priority mode. You will notice that I also adjusted the Highlights slider at the bottom to restore more highlight tone in the top-right corner. The vignette I added here placed more emphasis on the musician.



Camera Raw Spot Removal

THE SPOT Removal tool allows you to retouch JPEGs, TIFFs and raw images in Camera Raw, in a non-destructive way. The only downside is that if you try to apply a lot of retouching to an image, the processing can become quite slow, as Camera Raw tries to render a preview that contains not only spot removals but also calculates all the

other corrections as well. As mentioned in this article, since Photoshop CC came out you can now click and drag to create brush spots that follow more precisely the outline of the blemish you are trying to remove. You should also find that the spot-removal processing in this later version of Camera Raw is faster compared to earlier versions.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Picture taken by Guy Thatcher from Hireacamera on Pentax 645Z with PENTAX-D FA645 55mm F2.8 AL using the Tiffen 77mm Variable ND

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Accessories

Useful gadgets to enhance your photography, from phones to filters...

Sony Xperia Z3 Tablet Compact

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Jon Devo finds the perfect companion for viewing and editing your images

At a glance

- 8.1-million-pixel camera with Exmor RS lens
- Waterproof and dustproof
- Large 4,500mAh battery for long-lasting performance

THE SONY Xperia Z3 measures just 213.3 x 6.4 x 123.6mm and weighs 270g, slipping easily into a jacket or back pocket. The rear, 8.1-million-pixel camera has an Exmor RS lens and is decent for taking pictures. Its wide, 1920 x 1200-pixel-resolution screen, with its pixel density of 283ppi, is one of the brightest and most attractive displays I've seen on a tablet this year, despite not following the current trend for super-high-definition screens.

The tablet's rounded aluminium frame and tough matt plastic back achieve an IP65/IP68 rating for water and dust-resistance, so it can be used confidently whether at the beach or out in the rain. In use, the Z3 is highly responsive and fast, powered by a 2.5GHz Qualcomm Snapdragon 801 Quad-core processor and a relatively bloat-free version of Android 4.4.

Verdict

With up to 128GB of expandable Micro SD storage, and compatibility with all the major camera manufacturer applications, it can be used to control and communicate with many newly released cameras, as well as pairing seamlessly with wireless image transfer solutions such as Eye-Fi. Battery life is good, delivering over a day's use. A tough, high-performance tablet that you can take anywhere.



**Amateur
Photographer**
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ALSO CONSIDER

iPad mini 3

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Featuring iOS 8, Apple's latest mobile operating system, and the A7 processing chip, the iPad mini 3, with its 7.9in Retina display, is the most powerful compact tablet the company has released.



Google Nexus 9

From £319
www.google.com/nexus

Made by HTC, the Nexus 9 showcases the best features of Google's latest Android 5.0 operating system. It has an 8.9in IPS LCD, a 6,700mAh battery and a 2.3GHz 64-bit processor.



Samsung Galaxy Tab S

From £399
www.samsung.com/uk

With its 10.5in display, this tablet has one of the most impressive high-res screens available. It also features a 1.9GHz Octa-Core processor with 3GB RAM and a large 7,900mAh battery.



Out now

Expert reviews of the latest kit to look out for

Gem Classic Camera Case

- £25
- www.gem-bags.com

DESIGNED in the style of a vintage camera case, the Classic Camera Case from Gem is a standout product in the company's otherwise fairly generic range.

Supplied with a matching adjustable shoulder strap, and measuring 155 x 75 x 230mm, there's enough room to store a small bridge or a CSC with a couple of small additional lenses and a charger. The case is made from a convincing simulated leather material, so it should be suitable for those who have made a lifestyle choice to avoid animal-based products.

The thinking behind the creation of this camera bag, according to Gem, is that photographers should have a case that looks appropriate when dressed for pleasant occasions. But it doesn't just look good – its soft lining and relatively thick outer walls should protect kit well. Inside, adjustable dividers make it possible to configure the case to suit specific needs. They have also cleverly included a sleeve section, built into the back of the case, for slipping in a small tablet or large smartphone, while the front has a small slip pocket for memory cards and other thin items. The other feature I like is that the case seals via two magnetic buttons, which are reassuringly firm. **Jon Devo**

Classic Cases braided leather camera strap

- £75
- www.classiccases.co.uk

THE CLASSIC Cases hand-made camera straps are a great complementary camera accessory for the truly discerning and proud camera owner. Classic Cases packages each strap inside an attractive red presentation case with the brand's logo and 'Hand made in England' hot-foil printed on the lid in gold. I prefer the black strap, but brown and tan versions are also available. The straps feature protective tabs on each end to avoid scratching camera bodies, with the manufacturer branding subtly imprinted on them. Each strap is adjustable by 10cm each way and is approximately 110cm at its maximum length. They smell wonderful, as all good-quality leather products do, and they feel carefully crafted, giving the impression they'll withstand a good few years of use. **Jon Devo**



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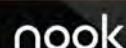
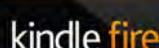
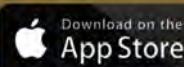


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About the NSPCC

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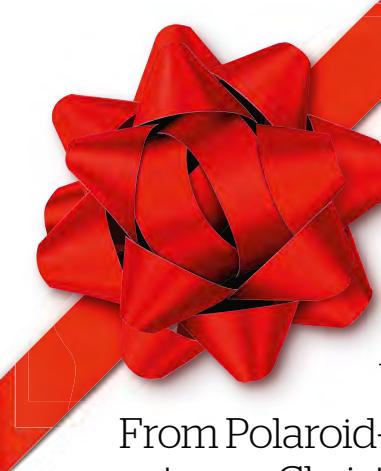
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All I want for

From Polaroid-style prints from your smartphone, to the ultimate tripod, we've got your Christmas present needs covered. So if you want to avoid the novelty socks and reindeer sweaters, these are the pages to leave out on show...

Novelties

Advanced accessories and curiosities
to meet all budgets

Editor's choice

GoPro Hero

• £100 • gopro.com

 The world's most recognisable action-camera brand has released an entry-level unit, enabling the masses to get a taste of the photography-on-the-go revolution. This no-frills version of the GoPro can capture 1080p video at 30fps, and 5-million-pixel stills in 5fps bursts – plus, it's waterproof up to 40m. Suitable for surfing, skiing, hiking, cycling and other action activities, this will make a great gift for somebody who likes to travel.



Quad Lock

• £43 • www.quadlockcase.com

 Perfect for active types, the Quad Lock mounting system can be used to secure a smartphone onto your arm while running, or to your bike while cycling. It can also be attached to a car windscreen or mounted on a tripod, making it a multifunctional and highly practical accessory. It's compatible with Apple phones from the iPhone 4 to the latest iPhone 6, as well as the popular Samsung Galaxy S4 and S5 smartphones.

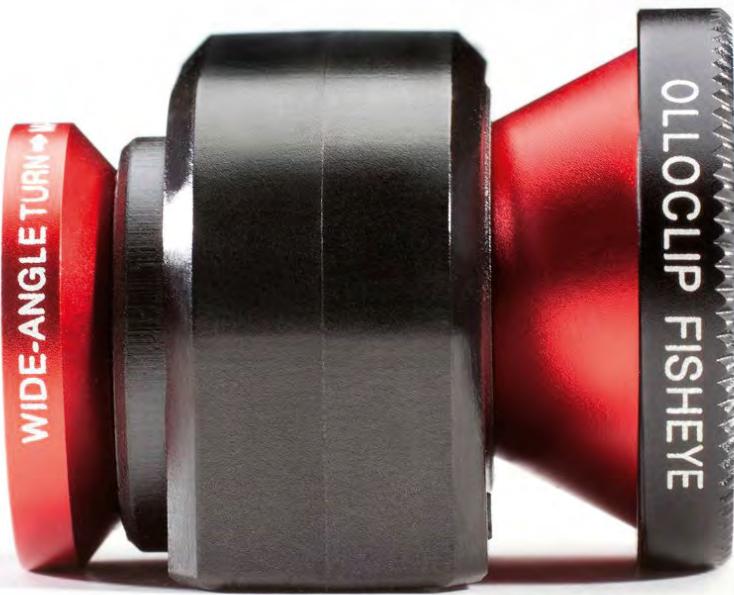
SRB P-Size 3-Filter Full ND Kit

• £50 • srb-photographic.co.uk

 A wonderful piece of kit to consider for beginners and enthusiasts, the P-Size Full ND filter kit from SRB Photographic provides owners with a variety of ND filters to use when adjusting camera settings would otherwise compromise their creative vision. Available in filter sizes from 49mm up to 82mm, SRB has included a P-size filter holder and adapter ring, which screws into the thread of the camera lens for the filter holder to clip on to. These ND filters reduce the amount of light entering the lens by between 1 and 3 stops, giving photographers more control over their exposure settings. A cleaning cloth and filter wallet that can hold up to eight P-Size filters at once are also included in this kit, making it even better value for money.



Christmas



Olloclip Original 3-in-1 lens

● £40 ● www.olloclip.com

Anyone who shoots on their iPhone will like this 3-in-1 lens, which slides over the corner of the phone to sit over the phone's existing lens. The single unit features a fisheye on one side and a wideangle on the other. By unscrewing the front element of the wideangle, a macro lens is revealed. While the 180° fisheye lens is fun, the 12-15mm macro is the most interesting, allowing some great close-up images to be taken.

The Original 3-in-1 lens is available for iPhone 4/4S and iPhone 5/5S, but there are plenty of similar products for other phones and tablets.

Impossible Instant Lab

● £129 ● shop.the-impossible-project.com

If your images are too good to be trapped in your iPhone, check out Instant Lab – a clever device that pops up, allows you to mount your iPhone on top, and exposes an image onto film to create an instant Polaroid-style photo. Users have an excellent selection of black & white and colour films to choose from, with each pack costing £17 for eight exposures. While this isn't cheap, the instant results are excellent with the right image, and it would make the perfect gift for those wanting to inject some fun back into their photography.



Triggertrap Mobile

● £23 ● triggertrap.com

Your smartphone is a mini-computer fitted with all kinds of sensors, so why not use it to trigger your camera? That's what the Triggertrap Mobile app does. It can be used as a basic cable release, but also has an array of modes for time-lapse and HDR shooting, alongside sound and vibration triggers. There's even a handy solar-position calculator. The app is free, but you need a dongle that plugs into the camera and a cable to connect it to your smartphone. These come in kits for £23, with versions available to fit most models on the market.



PNY 16GB USB Lego Flash Drive

● £11
● www.pny.co.uk

OK, we admit it, this doesn't have much to do with photography, but it is a USB flash drive in a LEGO brick, so that's fine. A standard USB connector slides out of one end, and there's a little key-chain loop at the other, which should reduce the risk of it being mistaken for a regular brick and subsumed into your eight-year-old's latest creation, never to reappear. With 16GB of storage on board, there's plenty of space for all your favourite photos. Crucially, it comes with another LEGO brick in the pack, so you can build a very small wall.

HTC RE

● £169
● www.htc.com/us/re/re-camera

Using the RE is simple – a single click on the button snaps a photo, while holding it down for a second or two begins video capture. It is meant to be an action-cam-style device for those of us who don't jump, leap or speed around the place, and instead of attaching it to a helmet, it is meant to be held in the hand and pointed at your subject. Images from the 16-million-pixel compact camera sensor aren't anything to write home about, but for recording video it is a lot of fun. There's no viewfinder, but the wideangle lens makes it difficult to miss your target. A live feed can be viewed on a smartphone via a Wi-Fi connection. It's a simple point-and-shoot camera that can be a lot of fun.

Testbench favourites

Some of the best accessories that have passed through our office this year



Top SD cards

- Price varies
- www.lexar.com
- www.kingston.com/en
- www.sandisk.co.uk
- www.eye-fi.com

Some superb memory cards were released in 2014, pushing the boundaries of speed, capacity and functionality. Lexar Professional and SanDisk Extreme Pro card ranges were rated as among the fastest and most reliable in AP tests over the past year and are ideal for capturing high-quality stills and full HD video. Kingston's U3 SD card is designed specifically to handle ultra-high-definition or 4K video. The Eye-Fi card seamlessly adds wireless image-transferring capabilities to any SD-card-compatible camera. When paired to a compatible Android or iOS device, the Eye-Fi card sends the pictures swiftly and makes it easy to share what you've captured using a social media interface that you're already familiar with.

National Geographic A2560 Medium Satchel, Africa Collection

- £109
- www.geographicbags.com
- If you're after a functional shoulder bag that blends style with protection for your camera, this could be the satchel for you. Designed to be strong and robust, with excellent zippers and a comfortable shoulder strap, it has three easy-access pockets on the front flap and an organiser pocket for any larger accessories such as filters or chargers. A padded compartment for a 15in laptop and rear trolley strap make it great for travelling, too. With the insert removed, it doubles as a good shoulder bag. Highly recommended.



Lexar Professional Workflow DD256 USB 3.0 Drive

- £119 ● www.lexar.com

Lexar's high-capacity USB 3.0 solid state drives are available in 256GB and 512GB capacities, and can be used as a standalone storage solution or as part of the Lexar Professional HR2 drive hub that's compatible with Thunderbolt 2. Offering super-fast write speeds of up to a stated 244MB/s and read speeds up to 450MB/s according to Lexar's in-house testing, the drive includes an LED capacity meter, indicating available storage in five 20% steps, while a final blue LED indicates power and activity.

These drives are beautifully designed and highly compact, and I also like the modular storage system approach that Lexar has taken with these. Suitable for anyone in need of a fast, portable and flexible storage and backup solution.



Kingston DataTraveler MicroDuo 64GB

- £20
- www.kingston.com

This may not look like a photographic accessory, but if you own a recent Android smartphone or tablet, it may quickly become one of your most useful devices. It's a USB On The Go drive for sharing files between your device and computer, with a standard USB connector at one end and a micro USB at the other, protected by a folding plastic cover. In the middle is 64GB of flash memory, which you can use for storing photos and other files. Export your portfolio here and show it off on your tablet.



Lumu iPhone lightmeter

● €149 (around £120) ● lu.mu

 The Lumu lightmeter plugs into the headphone jack of an iPhone and, via the free iOS Lumu app, will give the correct exposure reading for aperture and shutter speed at a given ISO setting. It has a crafted leather case reminiscent of that of the Weston invercone, while the lanyard has a socket for the mini-jack plug to protect it from damage, and allows it to be carried around your neck. Made from a single piece of CNC-milled high-grade aluminium, it will clearly last well if looked after and requires no battery as it draws its power from the sound circuit of the iPhone.

Hoya Pro ND200 and Pro ND1000

● From £34
● www.intro2020.com

 There are few filters that are still genuinely useful on digital cameras, but these strong neutral density filters definitely count among their number. They significantly reduce the amount of light entering the lens, allowing creatively blurred water and clouds. We tried out both the Pro ND200, which offers a 7½EV reduction, and the Pro ND1000, which filters out 10EV of light. Cheaper filters of this strength often give troublesome colour casts due to incomplete filtering of infrared light, but the Hoya Pro NDs are among the very best we've used, giving no cast at all.



Editor's choice

Nissin i40

● £204 ● kenro.co.uk

 It may look tiny, but with a guide number of 27m @ ISO 100, the Nissin i40 flashgun is an ideal accompaniment for a small CSC, DSLR or even a premium compact. It has a tilt-and-swivel head, a built-in video light, can be controlled wirelessly and even comes with its own diffuser. However, the best bit is how simple the flash is to use, which should delight those who want to spend more time shooting and less time fiddling with a flashgun. Available in Nikon, Canon, Sony, four thirds and Fujifilm versions, the Nissin i40 is one of the best flashguns we have seen this year.



Rycote Classic-Softie Camera Accessory Kit 18cm

● From £129 ● www.rycote.com

 When shooting video, it's essential to have a decent camera, of course, but being able to record high-quality audio is equally important. There are a number of different audio-recording tools that suit various shooting scenarios, but this all-in-one kit from Rycote is ideal for recording video outdoors when using a shotgun microphone. Included in the box is a microphone shock-mount for protecting your audio from picking up unexpected camera jolts and bumps, along with the necessary attachments for mounting the microphone on boom arms and stands, as well as cameras. The Classic-Softie is also included in this kit, available in 12cm, 15cm or 18cm sizes, and it should help to keep wind noise to a minimum, up to 25dB.



Premium gifts

Top-of-the-range products that come at a price



Petzval Art lens

● From £459 ● shop.lomography.com

Developed by Lomography and Russian photography brand Zenit, the 85mm Petzval Art lens is a revamped version of a lens created in Vienna, Austria, in 1840. Constructed from brass and glass, the special properties of this lens offer a truly unique look. It is manual-focus only and uses interchangeable aperture plates ranging from f/2.2 to f/16. However, custom apertures can also be made and used to produce creative out-of-focus highlight effects. Canon EF and Nikon F mounts are both available for this very interesting piece of kit.



Lock Circle

- Around £80 (including shipping)
- www.lockcircle.com

What do you buy for the photographer who has everything? Or if you are that photographer, what should your next purchase be?

Answer: the Lock Circle, of course! Precision-milled from a block of aluminium, and then polished and anodised, the Lock Circle is a body cap for DSLR that you simply *can* live without. It differs from the free body caps typically provided with DSLRs in that it has a small pivot that catches the same locking mechanism lens mounts use, meaning it won't accidentally fall off when cameras are in transit. It may add an additional 108g of weight to the camera body, but it's beautifully crafted and does indeed lock firmly in place. Canon EF and Nikon F mounts are available in black, silver and titanium. If your loved ones can afford it, there's no reason why you shouldn't add it to your Christmas list.



Editor's choice

Samsung Galaxy Tab S

● From £399 ● www.samsung.com/uk

Of all the consumer-grade tablets we've seen in recent times, the Samsung Galaxy Tab S has easily one of the most impressive screens for media viewing. Its super-slim (6.6mm) and lightweight (465g), which makes it highly portable. At 10.5in, its 2560 x 1600-pixel-resolution AMOLED display is perfect for showing off portfolio images, while its 1.9GHz octa-core processor, with 3GB RAM, makes the tablet good enough for you to work on the go. Using a USB to micro USB adapter, I could plug my pro camera straight into the tablet and download full-resolution images to process and send out, rendering a laptop unnecessary. The 8-million-pixel camera takes half-decent images, and full HD video recording is possible at 30fps. The 7,900mAh battery is superb, and will last a couple of days between charges.





Gitzo Mountaineer GT1542

- £600
- www.gitzo.co.uk

What tripod would you buy if money were no object? Probably a Gitzo – the brand has many imitators but few equals. The GT1542 is a great choice for enthusiast photographers: impeccably made from magnesium alloy and carbon fibre, it is tall yet lightweight, and with a 10kg load rating, it's capable of supporting a full-frame DSLR with ease. Yes, it's pricey, but it'll last a lifetime, if not longer. Just don't forget, you'll need to buy a head, too.

ProStop IRND Long Exposure Kit

- From £190 ● www.formatt-hitech.com

Earlier this year, fine-art architectural photographer Joel Tjintjelaar teamed up with Formatt Hi-Tech to bring out an impressive selection of long-exposure filters. Options include square filters that slot into a filter holder, or circular screw-in filters to suit different lenses. As a kit, there are 3-stop, 6-stop and 10-stop filters included, which are designed to be stacked together to allow photographers to achieve 3, 6, 9, 10, 13, 16 or 19 stops of neutral density. If you're into long-exposure photography, the ProStop filters are a great addition to your kit bag.

Sony QX1

- £249 ● www.sony.co.uk

The QX1 is by far the most interesting of all the Sony QX lens-style cameras, mainly because it doesn't actually feature a lens. Instead, it is simply a Sony E lens mount and sensor that connects to a smartphone or tablet via Wi-Fi, providing the ultimate upgrade to your smartphone camera. Fitted with a 20.3-million-pixel, APS-C-sized sensor, and compatible with all Sony E-mount lenses, the QX1 is capable of producing similar image quality to the Alpha 5000 CSC. It is a curious device, and one that will definitely turn a few heads, and while it offers few advantages over a more conventional camera, it's a must for any gadget-obsessed photographers.



Sennheiser MKE 600 shotgun microphone

- £299 ● en-uk.sennheiser.com

Designed for use with enthusiast or advanced video-capable DSLRs, the MKE 600 shotgun microphone is one of the most effective location audio-recording accessories. This mic has a high level of directional performance, which means it can focus on the sounds produced in front of the camera, while keeping unwanted surrounding noise to a minimum.

When connected to a camera, the MKE 600 can run on phantom power, but for cameras that don't supply phantom power, the microphone can be operated using a single AA battery for up to around 150 hours. This mic sports a rugged, all-metal compact design that makes it ideal for location-based shooting.

PocketWizard Plus X

- £140 (twin set)
- www.pocketwizard.com

PocketWizard's Plus X radio trigger is a device for remote firing of portable and studio flash heads, and is fully compatible with its more expensive and highly regarded Plus III transceivers. In our test of the remote shutter-release feature – with the unit attached to a camera via an accessory cable and triggered using a second Plus X – it worked faultlessly every time. The controls are simple and well laid out, and other than the on/off switch, there is a large test/firing button and a rotary dial for the ten channels. Power is provided by two AA batteries.



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Canon EOS 7D Mark II

With a 10fps shooting speed and 65 cross-type focus points, is the **EOS 7D Mark II** the ultimate action camera for sports and wildlife enthusiasts? **Callum McInerney-Riley** finds out

For and against

- +** Fast 10fps continuous shooting with large buffer
- +** Ultra-fast autofocus system with 65 cross-type AF points
- +** Crop-frame camera giving more reach with telephoto lenses
- No built-in Wi-Fi
- No touchscreen or tilting LCD

Where in the range



Canon EOS 6D
Price £1,300 (body only)
A 20.2-million-pixel, full-frame sensor and wide dynamic range mean the EOS 6D is a good portrait and landscape model.



Canon EOS 70D
Price £800 (body only)
A 20.2-million-pixel APS-C sensor, an articulated touchscreen, plenty of video features and Wi-Fi feature on the EOS 70D.

Data file

Sensor	20.2-million-pixel, APS-C CMOS
Output size	5472x3648 pixels
Focal length mag	1.6x
Lens mount	Canon EF
File format	Raw (CR2), JPEG, raw + JPEG
Shutter speeds	30-1/8000sec
ISO	ISO 100-16,000 (standard), ISO 100-51,200 (extended)
Exposure modes	PASM, bulb, intelligent auto
Metering	Evaluative, centreweighted, partial, spot
Drive	10fps
Movie	Full HD, 1920 x 1080 pixels, 60fps
Viewfinder	1x magnification, 100% coverage
Display	3in, 1.04-million-dot screen
Focusing	Phase detection with 65 points
Memory card	CF Type I, SD, SDHC, SDXC
Dimensions	148.6 x 112.4 x 78.2mm
Weight	910g (with battery and card)

At a glance

- 20.2-million-pixel, APS-C sensor
- 65-point autofocus system
- 10fps continuous shooting
- Dual Pixel AF in live view and video
- ISO 100-51,200 (extended)
- 3in, 1.04-million-dot LCD screen
- Price £1,599 (body only)



Canon certainly can't be accused of having a short product cycle with the EOS 7D series. It is five years since the original Canon EOS 7D was launched, but the follow-up is finally here. The Canon EOS 7D Mark II boasts a host of features tailored for wildlife and sports photographers, such as a 10fps shooting speed, a cropped-frame sensor and a very advanced autofocus system. Bundling all this together into a durable, weather-sealed body makes a very exciting prospect for any enthusiast action photographer who cannot

The Canon EOS 7D Mark II's AF system locked onto subjects quickly, and it's easy to change from a single AF point to groups



justify the expense of sports and wildlife monsters such as the Nikon D4S or the Canon EOS-1D X.

Features

The Canon EOS 7D Mark II features a 20.2-million-pixel CMOS sensor, which Canon describes as new but is probably closely related to the sensor in the EOS 70D. It's an APS-C-sized unit with a 1.6x focal length magnification, meaning a 100mm lens will act as a 160mm equivalent. For users who rely upon long-focal-length lenses this is a big advantage, as it gives more reach.

The improvement to continuous shooting further increases the camera's appeal to wildlife and sports photographers. As well as increasing the frames per second from the 8fps of the 7D to 10fps, the 7D Mark II has a huge buffer. Providing the card is fast enough, the camera can shoot full-resolution JPEG images until the card is full, and it's also possible to shoot and write a burst of 31 raw images in one go.

Two separate Digic 6 processors work together to deliver this very impressive performance. In addition to the speed increase, they should

also improve the in-camera JPEG image processing.

An impressive leap forward has been made when it comes to the ISO sensitivity range. The 7D had a rather limited native range of ISO 100–6400 (extended to ISO 12,800), while the 7D Mark II has an ISO sensitivity of 100–16,000, with two extended options of ISO 25,600 (H1) and ISO 51,200 (H2).

It is surprising that there is no Wi-Fi connectivity included on the 7D Mark II. However, it is compatible with Eye-Fi SD cards, which can easily transfer files wirelessly to a mobile device.

On the top of the camera, in front of the hotshoe, is a small GPS module. This can record the latitude and longitude of where an image was taken, along with the direction in which the camera was pointing. There is also an option to track the photographer's location even if they're not shooting. Both functions can be disabled.

Canon says the 7D Mark II is likely to be bought not only by photographers looking to upgrade from an entry-level camera, but also existing 7D and pro-level camera owners. For this reason, two card slots, for SD



The auto white balance did a pretty good job here in difficult conditions

and CompactFlash, have been included.

Full HD 1920 x 1080-pixel-resolution video can be recorded at up to 60fps in NTSC and 50fps in PAL. There are also options for 30fps, 25fps and 24fps. Using the HDMI port, it's possible to output uncompressed (4:2:2) video to an external recorder.

One useful feature is an improved bulb mode. Instead of needing a cable release to shoot exposures longer than 30secs, you can now specify a time in the menu.

Build and handling

The type of photographer who will use the 7D Mark II is likely to subject it to pretty challenging conditions. It's reassuring, then, to see that Canon has not scrimped on the build quality. The camera body is made of durable magnesium alloy, and weather sealing has been improved over its predecessor, making the 7D Mark II the second-best weather-sealed DSLR in Canon's line-up behind the flagship EOS-1D X.

The 7D Mark II's body shape is almost identical to that of the 7D, but the button layout is much more like the EOS 5D Mark III. The Q menu has been moved to the right side of the LCD, and other buttons have been shifted around to accommodate a rate button. This is particularly useful for highlighting the best shots from a burst sequence. The rear dial gains inset touch buttons for changing settings silently during video recording. Also, Canon has opted for a locking mode dial, to help prevent accidental changes.

Making its debut on this camera is a thumb-operated sprung lever, which is centred around the joystick on the rear of the camera. This can be assigned to carry out multiple

functions. I found setting it up to toggle through AF area selection options was great when shooting with a long lens. However, when I wasn't shooting in this way, I assigned the lever to be pulled down to give me the option of using the front dial to change ISO sensitivities. It's one of the most useful functions I've seen on a camera. Without taking my eye from the viewfinder, everything was available for me.

Tapping the Q button brings up the quick menu on the LCD screen. From here, there are numerous custom controls and button reassignment options.

As standard, the 7D Mark II comes with a new, longer-lasting LP-E6N battery, although it will still work with older LP-E6 batteries.

LCD/viewfinder

The 7D Mark II's TFT Clear View II LCD has an ample 1.04-million-dot resolution. It's very easy to see and has accurate colour rendition, but I'm disappointed by the omission of both touch sensitivity and LCD articulation. These are both really useful on the EOS 70D, especially for video work.

A transmissive LCD panel is located above the focusing screen, which allows information to be visible through the viewfinder. This can be turned on/off or set up to suit the photographer's needs. I found the dual-axis electronic level to be very useful. Gridlines are available to aid with composition, and various settings, such as focus, drive and metering modes, can be displayed in the viewfinder too.

Autofocus

Where the 7D Mark II shows the most dramatic improvements is in autofocus, with a remarkable 65 focus points covering a large portion of the frame.

Focal points

The EOS 7D Mark II looks very similar to its 7D predecessor, but has many updated features

Eye-Fi support

Eye-Fi SD cards are supported by the Canon EOS 7D Mark II, allowing wireless file transfer from an SD card to a smartphone or tablet.

Auto ISO

Auto ISO has been dramatically improved, and can be biased towards using faster or slower shutter speeds, while taking focal length into account.



New shutter

A new shutter mechanism has gone into the camera and it is now rated at 200,000 cycles.

USB 3.0 port

A USB 3.0 port is housed under the rubber flap, allowing much faster file transfer from camera to computer over the standard USB 2.0 port.

Dual card slots

Both CF and SD cards slots are featured on the 7D Mark II, and a different file type can be written to each.





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What's more, all are cross-type, so they can focus on both horizontal and vertical detail. The centre point even focuses at -3EV, which is essentially moonlight.

The centre point is sensitive to f/2.8, which improves accuracy with fast lenses. Also, for the first time, it works down to f/8. This means it's possible to use a telephoto lens with a teleconverter and still have autofocus, providing the effective maximum aperture is f/8 or larger.

Advanced iTR AF tracking uses image information provided by Canon's new 150,000-pixel metering sensor to track subjects across a frame. Like the EOS-1D X and the 5D Mark III, the 7D Mark II has an advanced focusing menu that allows users to configure the AF system for what type of subject they're shooting. In use, I found the continuous focusing worked very well, and the different settings do help to achieve better results.

My first outing with the camera was to shoot an event in the Lightbox club in London. The lighting conditions presented a real challenge for any autofocus system, but the 7D Mark II performed brilliantly. Using all 65 points, the camera quickly found the right point of focus and the hit rate of sharp shots was very high.

When shooting deer in dense woodland, I opted to shoot with a small cluster of AF points and move it across the frame using the joystick control on the rear of the camera. It made focusing very fast in operation and I got the shots I wanted without fault.

Like the 70D, the 7D Mark II has Dual Pixel CMOS AF, which provides better focusing in video. One improvement over the 70D, though, is its ability to change the AF drive speed for smoother focus pulls. However, the focusing in live view still isn't as fast or decisive as using the viewfinder.

Metering

A new 150,000-pixel RGB+IR metering sensor provides four options for metering, partial, spot, evaluative and centreweighted average. All these settings give accurate results, striking a good balance between shadow and highlight detail. Evaluative metering is linked to all 65 AF points and I found there were no issues with inaccurate metering when this setting was used in the right situation. For most of my shooting, I rarely needed to switch metering from that setting.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE CANON EOS 7D MARK II performs creditably in our Applied Imaging tests, giving good resolution for its 20.2-million-pixel sensor and low noise at ISO 100-1600. As you'd expect, image quality deteriorates at higher sensitivities, but the JPEG output is still pretty good at ISO 6400, although with obvious loss of shadow detail. ISO 12,800 loses most fine detail, and the

top settings are best used only when there's no alternative.

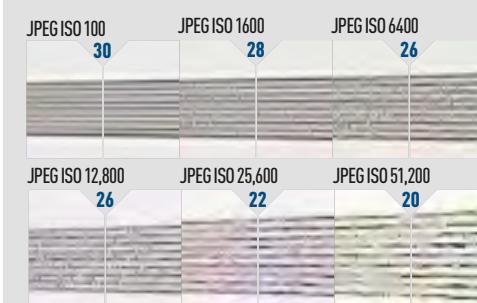
Processed raw images give similar results, delivering usable results up to about ISO 6400. As usual, though, the highest ISO settings are very noisy indeed, and should really only be used when absolutely necessary.

The 7D Mark II performs well with regards to dynamic range, and like other Canon SLRs its

highlight tone priority setting can be used to help make the most of this, by expanding the range of tones recorded in the highlights by 1 stop, before they clip to white.

The default colour rendition is perfectly attractive, and Canon offers a range of picture styles for different subjects. These can be adjusted in-camera, and can even be adjusted by the user to suit their personal preferences.

Resolution



The EOS 7D Mark II resolved around 3000L/ph at ISO 100, with smooth blurring of lines beyond this point and no problems with aliasing or false colour. This holds up to ISO 800, beyond which resolution gradually decreases due to the effects of noise and noise reduction. A reading of 2800L/ph is maintained up to about ISO 3200, and 2600L/ph to ISO 12,800, but this drops dramatically at the top two settings, to 2000L/ph at ISO 51,200.

Dynamic range



Base ISO DR is a pretty impressive 12.7EV, according to our Applied Imaging tests. But in real-world use the sensor doesn't perform quite as well as these numbers suggest, giving more noise in the shadows at low ISOs than its rivals. The DR initially drops quite gradually as the sensitivity is increased, and the 7D Mark II maintains a creditable performance up to about ISO 1600. Beyond this it falls off more rapidly, with a value of 8.6EV at ISO 6400 and the top two settings giving distinctly poor results.

Colour

This 3D graph compares the colour shift from the reference colour to the photographed chart: the higher the peak, the greater the shift from the original. In the default JPEG colour setting, Canon offers a moderately contrasty and saturated rendition, with some emphasis on the blues, and to a lesser extent the reds.

In real-world shooting, skin tones in portraits are rendered very well and appear rich and well saturated. There were pleasing, punchy and vibrant colours to be seen in the autumnal leaves in the forest, too.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



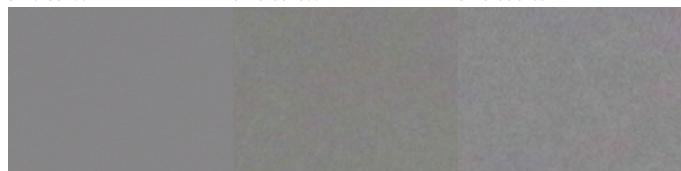
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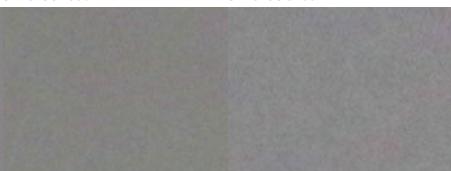
The images above have a resolution of 300ppi, reflecting a high-resolution print. The 7D Mark II gives clean, detailed images at low ISOs, with a hint of luminance noise creeping in at ISO 1600. Shadow detail starts to deteriorate noticeably at ISO 3200, and most fine low contrast detail is being lost to noise reduction by ISO 12,800. The top two settings give very murky files, particularly in the darker tones,

and are best kept for emergencies only. Adobe Camera Raw wasn't capable of reading the EOS 7D Mark II's raw files, so we examined them using the Digital Photo Pro software supplied with the camera. This gives broadly similar images to the in-camera JPEG processing, with very usable results up to ISO 3200 and only seriously deteriorating at ISO 12,800. Again ISOs 25,600 and 51,200 really aren't great.

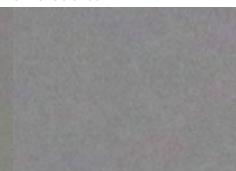
JPEG ISO 100



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



JPEG ISO 51,200



The grey-card images above are JPEG files shot with the 7D Mark II's default noise reduction and colour settings applied. The images are printed at 300ppi to reflect the noise that would be experienced in a high-resolution print. The 7D Mark II delivers clean images at low ISOs, and luminance

noise only starts to become visible at ISO 800. This increases monotonously as the sensitivity is increased, but in these shots it doesn't really show very much until the top two settings are reached. Raw files processed using Digital Photo Pro tell a similar story, being usable to ISO 6400 at least.

The competition

Canon EOS 5D Mark III

£2,300 (body only)

With its 6fps shooting speed and a 22.3-million-pixel sensor, the Canon EOS 5D Mark III is an excellent DSLR.



Sony Alpha 77 II

£850 (body only)

The Sony Alpha 77 II has a 24.3-million-pixel APS-C sensor, 2.36-million-dot EVF and 12fps shooting.



Samsung NX1

£1,300 (body only)

The Samsung NX1 is a compact system camera with a 28.2-million-pixel APS-C sensor and 15fps shooting.



Sensor	22.3-million-pixel CMOS sensor	24.3-million-pixel, APS-C Exmor CMOS sensor	28.2-million-pixel, APS-C BSI CMOS sensor
Focal length mag.	50-102,400 (extended)	50-25,600	100-51,200 (extended)
Mount	EF mount	A mount	NX mount
AF points	1x	1.5x	1.5x
Display	61	79	209
Viewfinder	3.2in, 1.04-million-dot LCD	Tiltable 3in, 1.23-million-dot TFT LCD	Tiltable 3in, 1.04-million-dot resolution Super AMOLED
Dimensions	0.71x pentaprism	2.36-million-dot OLED EVF	2.36-million-dot OLED EVF
Weight	152 x 116.4 x 76.4mm	142.6 x 104.2 x 80.9 mm	138.5 x 102.3 x 65.8 mm
	950g with battery and card	726g with battery and card	550g with battery and card

Our verdict

AFTER a five-year wait, the Canon EOS 7D Mark II adds some class-leading specification to its already popular 7D. The 20.2-million-pixel sensor gives improved image quality compared to the 7D, with better performance at high ISO settings, although we'd probably avoid using settings north of ISO 6400. However, at low ISOs it can't match the ability to recover shadow detail that we see from many of its competitors.

My main gripe about the camera concern what's been left out. There is no touchscreen, no articulation of the LCD and no Wi-Fi connectivity, which is disappointing. However, for the target audience of the wildlife and sports photographer, these features may not be a priority.

Where the 7D Mark II truly excels is in its build, handling and autofocus system. The body is solid, it feels good in the hand and the button placement makes sense.

The addition of a thumb lever coupled with the additional viewfinder information displays makes settings easy to change without even needing to take the eye from the camera.

The new 65-point autofocus system is fantastic, locking on and tracking subjects quickly, even in challenging conditions. It's great to see a professional-grade autofocus system inside an enthusiast camera. Likewise, the ability to shoot at 10 frames per second, with a very respectable buffer, was once the preserve of top-end DSLRs costing thousands of pounds. The addition of Canon's Dual Pixel AF provides improved autofocus in video, too.

In all, Canon has made a very capable action camera for the enthusiast photographer. At £1,600 it's one of the most expensive APS-C models on the market, but it's also one of the best, and a great upgrade for existing 7D users.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

The Impossible Project

The Impossible Project Instant Lab gives us a novel new way to share and display the digital photos we take on our smartphones.

Michael Topham investigates

At a glance

- Price: £129. Available from shop.the-impossible-project.com
- Compatible with iPhone 4, 4S, 5, 5S, 5C and iPod Touch 4th and 5th generation
- Free iOS app for photo exposure (download from iTunes App Store)
- Rechargeable Li-Ion battery 7.4V/ 2.33VAh(Wh), 300 mAh
- Optical system: four-element coated glass lens, wideangle
- Focal length 35.6mm
- Micro-processor-controlled film-processing unit
- Dimensions: collapsed 148mm long x 111mm wide x 62mm tall; expanded 176mm tall
- Weight: 460g/16oz (including cover plate)
- Uses Impossible instant Color and B&W film

While many photographers seem to delight in declaring that film is dead in the water and that hardly anyone is shooting it nowadays, there's been a resurgence in the popularity of the type of instant film that made Polaroid so successful in its heyday. For those unaware, instant film is still being produced today in the same Polaroid factory, albeit on a smaller scale and by a team that set up its own company named The Impossible Project. As the company name suggests, The Impossible Project set out to take on the challenge of making instant film and instant-style cameras popular again in the 21st century, while continuing to produce film for a group of die-hard film lovers.

As well as refurbishing and reselling vintage Polaroid cameras for use with the instant film the company produces, The Impossible Project has also looked to embrace the way in which many of us use our smartphones to take instant images. The answer has been to create an Instant Lab, whereby a photographer can create an instant

Polaroid-style print from an image taken on a smartphone in seconds.

How it works

The Instant Lab is beautifully presented in a box packed with everything you need to get started, including a manual and an excellent quick-start guide. The first step involves charging the Instant Lab for a couple of hours until the red LED switches off, using the supplied USB charger. Next, and in order to use the device with a smartphone, the free Impossible Project app has to be downloaded, which I did from the App Store onto my iPhone 5. After deciding which instant film you'd like to use (I opted for the colour pack supplied) the film door is opened using the latch at the front before sliding the film cassette all the way in, ensuring the darkslide is pointed up.

Once the film is loaded, users are then required to hold the eject button for a second to remove the darkslide before pulling the tower up to extend all five sections, which reassuringly click into place. What's surprising is the Instant Lab's relatively compact size when it's retracted compared to when it's extended.

To protect the optical system, which comprise a four-element coated glass lens, the rubber cradle cover then has to be removed. This pulls off easily, yet retains a snug fit when reattached for storage purposes.

Next comes the fun part – exposing the image. Launching the Impossible Project app and selecting Instant Lab loads an intuitive interface that allows you either to choose an image that's already been saved to the camera roll or fire up the camera to take an image there and then. Image captured or image chosen, the app then asks to crop the image

The Instant Lab is split into five sections, and pops up in just a few seconds. Note how the smartphone is pointing face down



'The great thing about the Instant Lab is the way it allows the user to control the type of results through the use of the various films'

into the 1:1 square aspect ratio that Instagram users will be familiar with. Once the film is selected from the list, the iPhone is placed on the cradle, but here comes the clever bit – by turning the phone face down, the app recognises that you're ready to expose the film and then switches the iPhone flash on, which signifies it's time to pull out the shutter slide at the back of the Instant Lab.

A second after the slide is pulled out, the iPhone flash goes off, revealing the image has been exposed to the film and that it's safe to push the shutter slide back in before removing the phone from the cradle. All that's left to do to get the instant print in your hand is to hold down the eject button

and then shield it from the light while it develops.

While the process might sound rather arduous when written down, it's actually incredibly quick and easy – plus, there's an excellent tutorial on the app that helps to guide you. Against the stopwatch and from start to finish, the fastest time I managed to create an instant print with a film pre-installed and ready to use was 44secs. Users should add an extra 30secs to this time to remove and install a new film cassette when a pack runs out.

The results

The great thing about the Instant Lab is the way it allows the user to control the type of results that can be achieved through the use of the

Instant Lab



While there's nothing to stop you printing an image you've edited in Instagram (above left), it can result in highlights being blown out compared to the original

various films available. Some of our favourites were the prints we made using The Impossible Project B&W instant film, which created some very high-contrast results. Although detail is lost in some areas – more noticeable in the highlights than in the shadows – the overall effect of being able to create an instant print straight from an iPhone is immensely satisfying.

It will come as no surprise to learn that some types of image lend themselves to instant film better than others, but as a general rule, we found that those with a wide dynamic range, strong clarity and plenty of detail in the highlights printed the best. There's nothing to stop you running an image through an app such as Instagram or VSCOcam before it's

printed, but as we discovered, any additional contrast that's applied can result in more detail being lost in the highlights of the final print.



TOP TIPS

- Don't crop images too tightly in the app, otherwise there's a risk details at the edge of the frame could be lost
- Don't process images too heavily before they're printed – those that are will run the risk of losing detail in the shadows and highlights
- Be wary of film-processing times and ensure you shield your photo from light during development
- Keep film out of direct sunlight or bright light to prevent it fading over time
- Expose three films of a subject and then frame for an interesting and creative triptych



Instant film for the Instant Lab

THE INSTANT LAB is backed up by a wide selection of different black & white films – from those with a traditional white background to ones with a black, gold or silver background. There's the option to buy black & white film with a round frame, too, although these packs work out to be 50p more expensive.

The colour films that are produced vary widely, too. There's a selection of colour films with brightly coloured backgrounds, including a floral one. There's even a skins background, which features frames patterned with zebra, rattlesnake, tiger, crocodile, fish, giraffe, leopard and iguana prints.

While many serious instant photographers will much prefer the white or black frames for their work, the colourful background films are great for those who want to inject a touch



of distinctiveness or a sense of fun to their work.

As well as being available as single packs, film bundles are offered – for example, a triple-pack grayscale bundle that consists of 24 exposures (eight exposures per pack) is better value than buying the packs separately. All the films, including useful sample examples of their appearance, can be found on The Impossible Project's website at shop.the-impossible-project.com.

Our verdict

ALTHOUGH there are many printers and print labs out there that enable you to produce a digital print from a smartphone in a few seconds at a fraction of the cost, the Instant Lab differs in the way you expose your image to film and get to experience the true magic of watching a print come to life. It's about as close as it could possibly get to the feeling of producing a traditional handprint in the darkroom from a photo on your smartphone.

There's much more to the Instant Lab than simply plugging it in and pressing a button, yet it's this hands-on experience that really gives you the feeling you're more involved in the final result and have produced a print that's both unique and something special. They way the tower pulls up and collapses again with a gentle squeeze of the side of each section makes it a portable unit, and although it is made from plastic it feels strong and comes with rubber feet on the underside to prevent it from sliding around if it is mounted on a desk.

For those who'd like a fun, creative and instant way of creating arty prints from an iPhone 4, 4S, 5, 5S, 5C or iPod Touch (4th and 5th generation), it's a great product that produces results to be proud of. Users of other smartphones (including iPhone 6 users) will be glad to know it will soon support other popular mobile devices, including Android handsets, but when you consider the high price of film, which works out at £2.12 per sheet, it's by no means a cheap accessory to run.

For photographers who feel they have everything and want a new means of putting some fun back into their photography, the Instant Lab is a good buy. It's supported by an intuitive app and a strong selection of both black & white and colour films. The only thing is, it might end up being used sparingly because of the costs involved.

Amateur
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Testbench
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The X20 offers hi-speed features including AF speeds as fast as 0.06 seconds, shooting intervals of 0.5 seconds and a shutter time lag of 0.01 seconds.

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The X-Pro1 is a highly advanced mirrorless camera that features a newly developed 16 megapixel APS-C X-Trans CMOS sensor capable of delivering resolution that is parallel to a full-frame sensor.

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The X-T1 features an ergonomic layout with SLR-style handling and a solid weather-resistant build. The ability to focus quickly and capture sharp, detailed images and 1080p recording means it's the perfect all-rounder.

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Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Choice of raw converter

Q Having finally decided to attempt the switch from film to digital imaging, I have bought a Nikon D610. As this doesn't seem to have raw-conversion software, what other options do I have? **Roger Gamble**

A The Nikon D610 should have a copy of the new ViewNX 2 software included in the box if it was bought brand new. If it's not there, you can download it from nikonimglib.com/nvnx/index_en_nsa.html. However, this software can be sluggish and difficult to use. I recommend using Adobe Camera Raw, which has supported D610 raw files since the release of version 8.3. This comes as part of Adobe Lightroom and Adobe Photoshop.

Callum McInerney-Riley

Battery power

Q I'm very interested in the Canon PowerShot G7 X, but could you tell me how long I would be able to use it without having to charge the battery? **Kate Ferris**

A I'm not surprised that you're interested in the Canon PowerShot G7 X, Kate, as it's a great compact camera. However, its battery performance is one area where there is room for improvement. Canon



The Canon PowerShot G7 X has a fairly small battery, with a CIPA rating of just 210 shots per charge

Converter confusion

Q In AP 18 October in the *Reader Portfolio* section, you featured some of Russell Edwards' bird photographs. Below the lovely picture of a kingfisher the description reads that Russell used a Nikon D300 with 70–300mm lens and 1.4x converter. As I have a Nikon 70–300mm lens, I thought I could buy one of these converters as it looked to give excellent results. However, when I tried to buy the converter Nikon stated that it is not compatible with 70–300mm lenses. Can I buy a converter for this lens? **Gerald Peppiatt**

A Nikon's own current AF-S teleconverter TC-14E III isn't compatible with your 70–300mm Nikkor lens. It has an optical unit that protrudes into the back of the lens, and the 70–300mm won't mount on it as there's no space for it.

However, your lens will physically fit onto some third-party teleconverters, and they'll have the desired optical effect, so a 1.4x converter will make it behave like a 100–420mm lens (and 150–630mm equivalent if you shoot with a DX-format camera). This will also result in a 1-stop light loss, though, so the effective maximum aperture will become f/5.6–8. Depending on your camera,



Russell Edwards' great kingfisher shot, taken with a Nikon D300, 70–300mm lens and 1.4x converter

this could cause problems with autofocus, as the AF sensors of most DSLRs stop working properly when the effective aperture is smaller than f/5.6.

Recent high-end Nikon DSLRs, such as the D810, are designed to be able to autofocus at effective apertures down to f/8, but if you don't have one of these you'll need to focus manually. This isn't necessarily going to be easy, as at f/8 the viewfinder will be rather dark, and you may find it easiest to put the camera on a tripod and switch to live view. This is one reason why teleconverters aren't often recommended for use with 70–300mm f/4–5.6 zooms.



As for which teleconverters might match your lens, your best bet, if buying new, would probably be one from Kenko. There are two options – the Teleplus MC4 AF 1.4x DGX teleconverter has four elements in four groups and costs around £123, while the Teleplus PRO 300 DGX 1.4x has a more complex design with seven elements in four groups for higher image quality, and costs around £195. We'd recommend trying before you buy, just to make sure it is fine for your needs. **Andy Westlake**

states that the battery is CIPA rated to last up to around 210 shots, which is fewer shots than that managed by the G7 X's 1in-sensor rivals. However, I did manage to shoot more than the stated number of images when I used the G7 X on a day trip. I

captured both stills and video without having to change or charge the battery. I recommend buying an additional battery if you buy this camera, though, as you don't want to be worrying about the battery dying on you while you're out shooting. **Jon Devo**

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

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DSLRs

Grade	CANON	Grade	NIKON		
8	300D Silver SLR body.....	£35	8	D200 Body.....	£109
OB	EOS 1000D 18-55mm IS STM Lens....	£419	9-	D2X.....	£425
8	EOS 1000D Body.....	£118	9	D2Xs Body.....	£420
9-	EOS 1100D Body.....	£161	9	D300 Body.....	£256
8	EOS 1D Mark II Body.....	£329	8	D3000 Body.....	£83
9-	EOS 1D Mk III Body.....	£718	8	D300s Body.....	£382
7	EOS 1D Mark IV Body.....	£1219	9	D3100 Body.....	£134
9+	EOS 1D X Body.....	£4261	R	D3100 Kit AF-S DX 18-55 II	£179
7	EOS 1Ds Mark II Digital SLR.....	£490	R	D3200 + 18-55 II + 55-200 II (Non-VR).....	£302
7	EOS 1Ds MK III Body.....	£1104	R	D3200 Body.....	£189
8	EOS 20D Body.....	£95	7	D3s Body.....	£1690
9-	EOS 30D Body.....	£89	9-	D3X Body.....	£1640
8	EOS 350D Body.....	£48	8	D4 Body.....	£2780
9-	EOS 40D Body.....	£170	9-	D5000 Body.....	£153
8	EOS 450D Body.....	£130	9+	D5200 Black Body.....	£292
9	EOS 50D Body.....	£280	R	D5200 Black + 18-55mm VR.....	£349
9-	EOS 500D Body.....	£178	OB	D5300 + 18-55mm VR II	£529
9-	EOS 550D Body.....	£205	9	D600 Body.....	£789
9-	EOS 5D Body	£367	9	D610 Body.....	£1007
7	EOS 5D Mark II Body	£682	8	D700 Body.....	£625
OB	EOS 5D Mark III Body	£1999	9+	D7000 Body.....	£420
9+	EOS 60D Body	£436	9	D7100 Body.....	£602
9-	EOS 650D Body	£315	9	D80 Body.....	£127
R	EOS 70D Digital SLR + 18-55mm IS STM Lens.....	£779	9-	D800 Body.....	£1304
8	EOS 7D Body	£417	9-	D800E Body.....	£1399
			9	D810 Body.....	£2173
			8	D90 Body.....	£189

Lenses

Grade	CANON Fit	Grade	NIKON Fit		
OB	18-55mm f3.5-5.6 STM IS M-Mount	£169	10	10.5mm f2.8 G IF-ED AF DX Fisheye	£329
9	EF 100-400mm f4.5-5.6 L IS USM.....	£800	9-	105mm f2.8 G AF-S VR IF ED Micro	£410
9+	EF 100mm f2.8 USM Macro	£257	8	12-24mm f4 G AF-S IF-ED DX	£359
8	EF 14mm f2.8 L II USM	£1124	9	14-24mm f2.8 G AF-S ED	£999
10	EF 17-40mm f4 L USM	£482	9-	16-85mm f3.5-5.6 VR ED AF-S DX	£281
OB	EF 200-400mm f4 L IS USM with Internal 1.4x Extender	£8399	8	17-55mm f2.8 G DX AF-S IF-ED	£485
9	EF 200mm f2.8 L USM MKII	£405	9-	18-105mm AF-S DX f3.5-5.6 G ED VR	£110
9+	EF 24-105mm f4 L IS USM	£452	8	18-140mm f3.5-5.6 AF-S G ED VR DX	£235
9	EF 24mm f1.4L II USM	£945	9+	18-200mm f3.5-5.6 G AF-S DX ED VR II	£341
OB	EF 24mm f2.8	£179	OB	200mm f4 AF Micro Nikkor	£1079
9	EF 28-135mm f3.5-5.6 IS USM	£208	8	24-120mm f3.5-5.6 G AF-S VR IF-ED	£159
9	EF 28-300mm f3.5-5.6 L IS USM	£1439	9	24-70mm f2.8 G AF-S ED	£944
8	EF 28-300mm f3.5-5.6 L IS USM	£136	8	24-85mm f2.8-4 D AF	£305
8	EF 2x II Extender	£765	9	24-85mm f3.5-4.5 AF-S G ED VR	£296
8	EF 300mm f4 L IS USM	£5100	10	24mm f1.4 G AF-S ED	£1249
9	EF 400mm f2.8 L IS USM	£961	9	40mm f2.8 G AF-S DX Micro	£134
9+	EF 50mm f1.2 L USM	£1079	9	50mm f1.8 D AF	£68
9	EF 70-200mm f2.8 L IS USM	£739	9	55-200mm f4.5-6.6 G AF-S DX Black	£75
9	EF 70-200mm f4 L IS USM	£315	9-	60mm f2.8 AF Micro Nikkor	£225
9	EF 70-300mm f4.5-5.6 D IS USM	£791	8	70-200mm AF-S Nikkor f2.8G ED VR II	£1099
10	EF 70-300mm f4.5-5.6 IS USM	£293	9+	70-300mm f4.5-5.6 G AF-S VR IF-ED	£265
9	EF 70-300mm f4.5-5.6 L IS USM	£770	9	80-400mm f4.5-5.6 G AF-S ED VR	£1700
9+	EF-S 10-22mm f3.5-4.5 USM	£317	9	80-400mm f4.5-5.6 D AF VR	£585
9	EF-S 15-85mm f3.5-5.6 IS USM	£377	9	85mm f1.4 D AF	£699
9	EF-S 17-55mm f2.8 IS USM	£439	9	AF 300mm f2.8 ED	£1170
9	EF-S 18-135mm f3.5-5.6 IS	£269	8	AF 300mm f2.8 ED	£994
9	EF-S 18-200mm f3.5-5.6 IS	£250	9	AF 70-300mm f4.5-5.6 G	£71
9+	TC-20E AF-S Teleconverter III	£254	9+	TC-20E AF-S Teleconverter III	£254

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My life in cameras

AP deputy editor Richard Sibley reveals the cameras that have shaped his photographic life

Richard Sibley



Before joining the AP team in 2007 as a technical writer, Richard Sibley worked as a photo-lab manager and a photo tutor. He took up photography seriously when he was 15, and later went on to study for BA in editorial and advertising photography at the Kent Institute of Art and Design. He particularly enjoys travel and landscape photography, and estimates that he has used over 300 cameras.

1995 Zenit EM

Just before I bought my first SLR, a Zenit EM, I had spent half a term at school studying photography. It mostly consisted of making photograms in the darkroom, but I was hooked. I bought the Zenit EM from a car-boot sale for £25 with three lenses and a bag. It was

one of the worst cameras I have owned, but because it was such hard work it was probably the best way to learn the basics of exposure.



1997 Nikon F50

When I started my A-level photography course, I decided I wanted a better camera. At the time I had a Pentax ME Super and a Canon AE-1, both given to me by family members who were upgrading their cameras. I bought the Nikon F50 and was amazed at its autofocus and automatic metering.

When I used this camera I felt I could spend more time composing images.



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BLAST FROM THE PAST

MPP Microcord

Ivor Matanle looks at Britain's post-Second World War copy of the Rolleicord TLR

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2002 Bronica ETRS

When I was studying for my degree, I had two cameras – a Nikon F80 and a Bronica ETRS. I also bought a Polaroid back for the ETRS and used it for portrait and landscape photography. Kodak Portra 400VC was my film of choice, and combined with an Epson flatbed scanner and a Minolta film scanner I was able to make great 12x16in prints.

2007 Nikon D300

I bought my first DSLR, a Nikon D70, in 2004, and in many ways it helped me to get my job at AP. However, soon after starting at AP I bought a Nikon D300. I believe this is one of the best digital cameras ever made. It feels solid, professional and has all the features that most photographers will ever need. The resolution may be a little low now, but it is still a great camera. I wish Nikon would make a D400.



1997

2002

2007

2013

2013 Sony Cyber-shot DSC-RX100 II

What I love about the Sony Cyber-shot RX100 series is the fact that I can get quality images without carrying a load of gear. I would much rather work in this way now, spending my time walking and exploring rather than being tied down with heavy kit. The RX100 II is as good for landscape images as it is for travel pictures, snapshots and portraits, and the Wi-Fi connectivity means I can share images with family and friends as wherever I am.



WHEN 1950s post-war import regulations prevented the import of expensive cameras, British manufacturers saw an opportunity and made effective UK versions of popular cameras.

Micro Precision Products, then in Kingston, Surrey, produced the Microcord, a near-copy of the Rolleicord III twin-lens reflex, with a top-quality British Ross Xpres f/3.5 lens and, initially, a British Epsilon shutter. The Microcord II had an imported Prontor SVS shutter. Many Microcords were used professionally, and it was a popular camera among advanced amateur photographers.

What's good

The MPP Microcord has easy reflex focusing and superb resolution from a top-quality lens.

What's bad

The early Epsilon shutter can be erratic if not regularly serviced.





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50/1.8G AF-S

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Professor Newman on...

Base ISO

Why do many cameras have a base ISO of 100-200? Bob Newman looks at the link between sensor size and ISO

One of the less heralded specification updates of the Nikon D810 over its D800 predecessor was a reduction of the base ISO from 100 to 64. All other things being equal (and it seems that, in this case, the sensor used is the same, so all things should be equal), that reduction of roughly $\frac{1}{3}$ stop in ISO will allow the camera to gather $\frac{1}{3}$ stop more light, and thus provide a smoother, less noisy image. The likelihood is that Nikon has made this move because it sees the D810, at least in part, being in competition with medium-format models.

For example, the Pentax 645Z has a sensor of $33 \times 44\text{mm}$ and a lowest ISO setting of 100. That sensor has 1.78x the area of the D810's and can thus gather $\frac{3}{4}$ stop more light. By lowering the base ISO of the D810 to ISO 64, Nikon has all but made up for the deficiency in sensor size with respect to the Pentax.

The downside is that a wider aperture setting will be needed to get the same shutter speed as the Pentax due to the lower ISO setting, but such lenses are available. The D810 has f/1.4 lenses with 24mm, 35mm, 50mm, 58mm and 85mm focal lengths, while the 645Z has f/2.8 lenses at 45mm, 55mm, 75mm, 90mm and 150mm. Thus, with only $\frac{3}{4}$ stop deficit in sensor size, the D810 can more than make up for this in the availability of lenses 2 stops faster. The D810, with its new lower base ISO, should therefore be able to match the image noise and smoothness of the 645Z – although it still has fewer pixels.

The general principle is that a smaller-format camera can capture the same amount of light, and thus produce similar results in terms of image noise, to a larger-format camera if used at an ISO that is



By lowering the base ISO of the D810 (above) to ISO 64, Nikon has all but made up for the deficiency in sensor size compared to the Pentax 645 (below)

divided by the square of the crop factor. Thus, if manufacturers were to design their cameras with base ISOs that produce the same 'image quality', we would see smaller-format cameras having lower base ISOs than larger-format ones. If the 'reference' base ISO is 100 on an APS-C system, we would expect a base ISO of 225 on full frame, ISO 60 on micro four thirds and ISO 30 on 1in cameras, such as the Nikon 1.

In practice, this doesn't seem to happen, with ISO 100 the usual base ISO, and some cameras having it at ISO 200 or higher. This means that owners of smaller-format cameras are compromised with respect to the ultimate image quality available, although they do get the advantages of lower cost and better convenience in return.



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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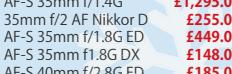


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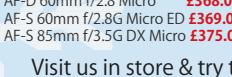


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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
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T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
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T0591/2/3, each	£12.99 13ml	Check Website.	DX3800/3850, DX4200/4250, DX4800/4850
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CR255 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
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SCREW-IN FILTERS

KOOD

Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD

Slim Frame Circular Polarising Filters

46mm	£12.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

KOOD

Slim Frame ND Filter Sets (+1, +2 & +4)

52mm	£26.99
55mm	£29.99
58mm	£34.99
62mm	£39.99
67mm	£42.99

KOOD

Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
55mm	£29.99
58mm	£34.99
62mm	£39.99
67mm	£42.99

Marumi DHG

Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG

Slim Frame Multicoated UV Filters

46mm	£13.99
52mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£21.99
72mm	£23.99
77mm	£25.99
82mm	£27.99

Marumi DHG

Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Marumi DHG

Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99

Hoya HMC

Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£20.99
77mm	£22.99

Hoya HMC

Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£54.99

Hoya HMC

Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminum 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.0kg
Load: 7.0kg
Folded: 63cm
Height: 185cm

RRP £160 NOW £89.99

SAVE £70



SBH100

Magnesium alloy head with spirit level, friction control and panoramic function.

Weight: 0.39kg
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RRP £150



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ETRS Body + Speed Grip.....	E+ £149	70-300mm F4.5-5.6 IS USM	E+ / Mint- £219 - £79
ETRS Body Only.....	E- £79	70-300mm F4.5-6 L IS USM	E+ £849
30mm F3.5 PE Fish-eye.....	E++ £699 - £749	70-300mm F4.5-6.6 DO IS USM	E++ £1449
40mm F4	As Seen £79	75-300mm F4.5-6.6 IS USM	E+ / Mint- £169 - £189
45-90mm F4-5.6 PE.....	E++ £399 - £449	75-300mm F4.5-6.6 USM II	E+ / Mint- £79 - £89
70-140mm F4.5 PE.....	E++ £599	75-300mm F4.5-6.6 USM III	E- £79 - £89
75MM F2.8 ELI	E- £59	RITS3 Body Only	E+ £349
100mm F4 Macro	E++ £169	80-200mm F4.5-6.6 EF L	E++ £499
105mm F3.5	As Seen £99	80-200mm F4.5-6.6 EF II	E++ £599
105mm F4.5 PE Macro	E++ £199	85mm F1.2 L USM	E++ £899
150mm F3.5	As Seen / E+ £49 - £109	85mm F1.2 L USM MHD	E++ / Mint- £149 - £179
200mm F4.5	E+ / Unused £119 - £219	90mm F1.8 USM	Mint- £209
200mm F5.6 E	E++ £129	90mm F1.8 TSE Shift	Mint- £289
250mm F5.6 E	As Seen / E+ £79 - £159	100mm F2.8 Macro IS USM	Mint- £529 - £549
500mm F8 E	E+ £339	135mm F2 L USM	E++ / Mint- £569 - £599
2x Converter E	E- £59	180mm F3.5 Macro USM	E++ / Mint- £749 - £779
120 E Mag	E+ £35	300mm F2.8 L IS USM	E++ / Mint- £3,099
Polaroid Mag E	E+ / E+ £25 - £59	300mm F4 L IS USM	E+ £349
Extension Tube E14	E+ / Unused £39 - £89	400mm F2.8 L IS USM	E+ £4,399
Motorwinder E	E+ / E+ £75 - £99	400mm F2.8 L USM	E+ £2,499
Motorwinder EI	E+ / £75 - £79	400mm F4 DO IS USM	E+ £3,850
Pro Shade E	E+ £25	400mm F5.6 L USM	E+ £849
Prism Finder E	Exc £39	500mm F4 L IS USM	E++ / Mint- £3,999 - £4,299
Speed Grip E	Exc / E+ £15 - £35	600mm F4 L IS USM	E+ £5,499

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SQAI Complete.....	E++ £389 - £399	Cosina 12-24mm F4.5-5.6 EX DSM MKII	E++ / Mint- £449
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SQA Body + Speed Grip	E+ £149	Cosina 24mm F2 Super Wide II	E+ / Mint- £179
SQA Body Only	E++ £129	Cosina 28-70mm 2.8 EX DG	E++ / Mint- £129
SOA Body Only	E+ £129	Cosina 28-70mm F2.8 AF	E+ / E+ £59 - £79
SOAM + WLF + 120 Mag	E+ £199	Cosina 28-200mm F3.5-5.6 DL	E+ £349
40mm F4 PE.....	E+ £199 - £239	Cosina 28-300mm F3.5-6.3 DGD	E++ / Mint- £799
50mm F3.5 PS	As Seen £79	Cosina 28-300mm F3.5-6.3 DL	E+ £449
50mm F3.5 S	As Seen / E+ £399	Cosina 35mm F1.4 DG HSM A	E+ / £499 - £549
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140-280mm F5.6 PS	E+ £399	Cosina 70-210mm F2.8 Apo	E+ / Mint- £179
150mm F4 PS	Exc / E+ £99 - £129	Cosina 70-300mm F4.5-6.6 Apo Macro	E+ / Mint- £79 - £89
200mm F4.5 S	E+ / £99 - £129	Cosina 100-300mm F4.5-6.6 Apo EX HSM	E+ / Mint- £139 - £149
500mm F8 S	E+ £299	Cosina 100-300mm F4.5-6.6 Apo HSM	E+ / Mint- £319
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AE Prism Finder S	E+ £89	Tamron 70-300mm F4.5-6.5 VC USD	E+ / £219
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Prism Finder Soi	E+ £59	Tokina 12-24mm F4 ATX PRO SD	E+ / £299
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EOS 1N Body Only	Exc £99	Leica Digilux 3 + 14-50mm F2.8-3.5	Unused £299
EOS 1 + E1 Booster	E+ £239 - £149	Leica Digtix 3 Body Only	E+ / £119 - £179
EOS 1 + BP-E1 Grip	As Seen £99	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 1 Body Only	As Seen / £79 - £159	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 3 + E2 Booster	E+ £149	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 3 Body Only	As Seen / £79 - £159	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 30 + BP300 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50 Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS RT Body Only	Unused £149	Leica Digtix 3 Body Only	E+ / £149 - £179
10-22mm F3.5-4.5 EFS	E+ / Mint- £39 - £399	Leica Digtix 3 Body Only	E+ / £149 - £179
14mm F2.8 L USM	Exc £69	Leica Digtix 3 Body Only	E+ / £149 - £179
15-85mm F3.5-5.6 IS USM	E+ £349	Leica Digtix 3 Body Only	E+ / £149 - £179
16-35mm F2.8 L USM MKII	Mint- £879	Leica Digtix 3 Body Only	E+ / £149 - £179
17-40mm F4 L USM	E+ / £399 - £429	Leica Digtix 3 Body Only	E+ / £149 - £179
17-85mm F3.5-6.6 IS USM	As Seen / E+ £99 - £149	Leica Digtix 3 Body Only	E+ / £149 - £179
18-55mm F3.5-5.6 EFS	E+ / E+ £39 - £49	Leica Digtix 3 Body Only	E+ / £149 - £179
18-55mm F3.5-5.6 IS EFS	E+ / E+ £79 - £149	Leica Digtix 3 Body Only	E+ / £149 - £179
20-70mm F3.5-5.6 IS (EOS M)	Mint- £99	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50E + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
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EOS RT Body Only	Unused £149	Leica Digtix 3 Body Only	E+ / £149 - £179
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EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
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EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D Body Only	E+ £49	Leica Digtix 3 Body Only	As Seen £59
EOS 50D Speedlite	E+ / £269	Leica Digtix 3 Body Only	E+ / £149 - £179
EOS 50D + BP50 Grip	As Seen / £39 - £69	Leica Digtix 3 Body Only	E+ / £149 - £179
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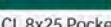
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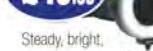
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Final Analysis

Roger Hicks considers...

Brigitte Bardot (1977) by Jean-Pierre Fizet

We don't normally see other people brushing their teeth. Of course, there are exceptions. We may have young children, or be at school or in military service, or live with someone in the same room. But no matter how close you may be to someone, oral hygiene is something few people go out of their way to watch.

It is the idea of sharing a room that provides the initial frisson in this picture. Here is one of the most beautiful women of all time, cleaning her teeth. Or apparently so. The thought is enough to make many men go weak at the knees. But exactly how?

A perpetual dilemma in this column is how much research to do. Sometimes, the story behind a picture adds everything. At other times, it is better to let the picture speak for itself. This time I'm going for the latter.

Perhaps the most fundamental point is who she is. She is not just any very pretty girl: she is an authentic screen goddess. A picture of just any pretty girl cleaning her teeth wouldn't amount to much. But with a star like Brigitte Bardot, even those who (like myself) are not especial fans, must half feel that we know her. From such an apparently unguarded picture, we feel we know her better. We could even be sharing a room with her.

Confidence and performance

Second, there is the magnificent confidence of both Bardot and the photographer. You have to be good to get away with a picture like this: no froth, no inadvertent drooling of that froth. There has to be trust, too. If the photograph doesn't work, the subject has to know that it will never be printed. This is as far from a paparazzi shot as you can get. She knows he's there. She trusts him. Is this a more authentic intimacy than a picture taken unawares? Probably not: both are a long way from genuine intimacy. But both create the *impression* of intimacy, of something denied to others.

Third, it's faked. No, not faked – just not totally authentic. The hair, make-up, cinematic perfection, lack of froth – this is an actress acting at cleaning her teeth.

Fourth, there's that rather clever background: casual, but indecipherable. Again, it adds to the impression of intimacy.



It works on so many levels, all effectively subliminal. Fizet's pictures of the stars often do. Google him: I couldn't find a website. He gives the impression of someone who just happened to be there,

and then just happened to capture his subjects looking exactly as they do in our dreams. Consistently seeming to be that casual and that accidental is an extraordinarily good trick.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by W Eugene Smith

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